

A
SHORT VIEW
OF THE
Profaneness and Immorality
OF THE
ENGLISH STAGE, &c.

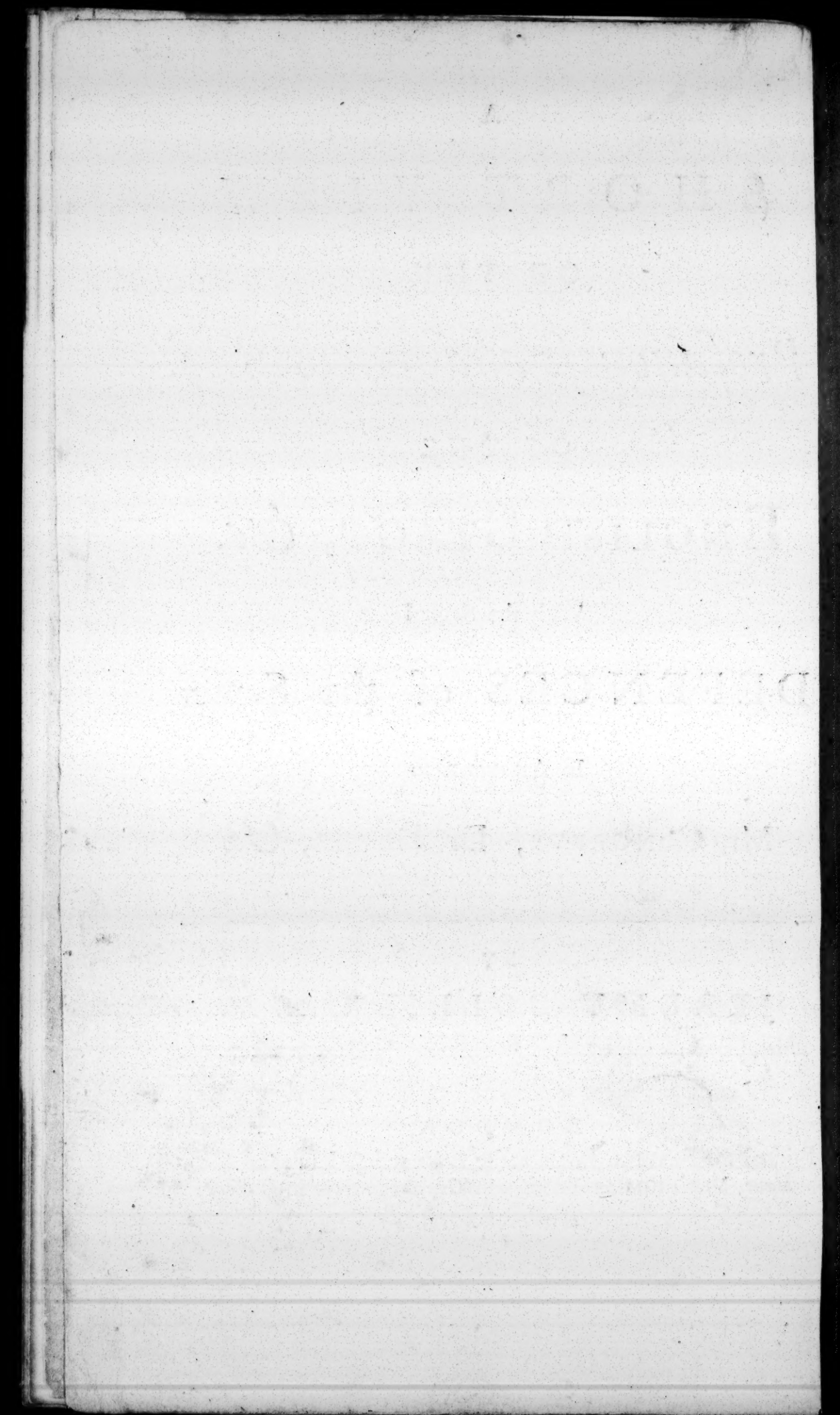
With the Several
DEFENCES of the Same.

IN ANSWER TO
Mr. CONGREVE, Dr. DRAKE, &c.

BY
JEREMY COLLIER, A. M.

LONDON, E4r
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A
SHORT VIEW
OF THE
Profaneness and Immorality
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ENGLISH STAGE, &c.

The FIFTH EDITION Corrected.



T H E

P R E F A C E.

BEING convinc'd that nothing has gone farther in Debauching the Age than the Stage Poets and Play-house, I thought I could not employ my Time better than in Writing against them. These Men sure, take Virtue and Regularity for great Enemies; why else is their Disaffection so very remarkable? It must be said, they have made their Attack with great Courage, and gain'd no inconsiderable Advantage. But it seems Lewdness without Atheism is but half their Business.

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finess. Conscience *might possibly recover, and Revenge be thought on; and therefore like Foot-Pads, they must not only Rob but Murther. To do them Right, their Measures are politickly taken: To make sure work on't, there's nothing like destroying of Principles; Practice must follow of Course. For to have no good Principles, is to have no Reason to be good. Now 'tis not to be expected that People should check their Appetites, and baulk their Satisfaction, they don't know why. If Virtue has no Prospect, 'tis not worth the owning. Who would be troubled with Conscience, if 'tis only a Bugbear, and has nothing in't but Vision and the Spleen?*

My Collection from the English Stage is much short of what they are able to furnish. An Inventory of their Warehouse would have been a large Work: But being afraid of overcharg-
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ing the Reader, I thought a Pattern might do.

In translating the Fathers, I have endeavour'd to keep close to their Meaning: However, in some few Places, I have taken the Liberty of throwing in a Word or two; to clear the Sense, to preserve the Spirit of the Original, and keep the English upon its Legs.

There's one Thing more to acquaint the Reader with; 'tis that I have ventured to change the Terms of Mistress and Lover, for others somewhat more plain, but much more proper. I don't look upon this as any Failure in Civility. As Good and Evil are different in themselves, so they ought to be differently mark'd. To confound them in Speech is the Way to confound them in Practice. Ill Qualities ought to have ill Names, to prevent their being Catching. Indeed Things are in a great Measure govern'd by Words: To guild
*
over

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over a foul Character, serves only to perplex the Idea, to encourage the Bad, and mislead the Unwary. To treat Honour and Infamy alike, is an Injury to Virtue, and a Sort of Levelling in Morality. I confess, I have no Ceremony for Debauchery. For to compliment Vice, is but one Remove from worshipping the Devil.

March 5, 1697.



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T H E INTRODUCTION.

THE Business of *Plays* is to recommend Vertue, and discountenance Vice ; To shew the Uncertainty of Humane Greatness, the suddain Turns of Fate, and the unhappy Conclusions of Violence and Injustice : 'Tis to expose the Singularities of Pride and Fancy, to make Folly and Falsehood contemptible, and to bring every Thing that is Ill under Infamy, and Neglect. This Design has been odly pursued by the *English Stage*. Our *Poets* write with a different View, and are gone into another Interest. 'Tis true, were their Intentions fair, they might be *Serviceable* to this *Purpose*. They have in a great Measure the Springs of Thought and Inclination in their Power. *Show, Musick, Action,* and *Rhetorick*, are moving Entertainments ; and, rightly employ'd, would be very significant. But Force and Motion are Things indifferent, and the Use lies chiefly in the Application. These Advantages are now in the Enemies Hand, and under a very dangerous Management. Like Cannon seized, they are pointed the wrong way ; and by the Strength of the Defence the Mischief is made the greater. That this Complaint is not unreasonable, I shall endeavour to prove by shewing the Misbehaviour of the *Stage*, with respect to *Morality*, and *Religion*. Their *Liberties* in the following Particulars are intolerable, *viz.* Their *Smuttiness of Expression* ; Their *Swearing, Prophaneness,*

B and

and *Lewd Application of Scripture*; Their *Abuse of the Clergy*, Their *making their top Characters Libertines*, and giving them *Success in their Debauchery*. This Charge, with some other Irregularities, I shall make good against the *Stage*, and shew both the *Novelty and Scandal of the Practice*. And first, I shall begin with the *Rankness and Indecency of their Language*.

C H A P. I.

The Immodesty of the Stage.

IN treating of this Head, I hope the Reader does not expect that I should set down Chapter and Page, and give him the Citations at length. To do this would be a very Unacceptable and Foreign Employment. Indeed the Passages, many of them, are in no Condition to be handled: He that is desirous to see these Flowers, let him do it in their own Soil: 'Tis my Business rather to kill the *Root* than *transplant* it. But that the Poets may not complain of Injustice; I shall point to the Infection at a Distance, and refer in General to *Play and Person*.

Now among the Curiosities of this kind we may reckon Mrs. *Pinchwife*, *Horner*, and Lady *Fidget* in the *Country Wife*; Widow *Blackacre* and *Olivia* in the *Plain Dealer*. These, though not all the exceptionable *Characters*, are the most remarkable. I'm sorry the Author should stoop his Wit thus Low, and use his Understanding so unkindly. Some People appear Coarse, and Slovenly out of Poverty: They can't well go to the Charge of Sense. They are Offensive, like Beggars, for want of Necessaries. But this is none of the *Plain Dealer's*

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3

Dealer's Case; He can afford his Muse a better Dress when he pleases. But then the Rule is, where the Motive is the less, the Fault is the greater. To proceed. *Jacinta, Elvira, Dalinda,* and *Lady Plyant*, in the *Mock Astrologer, Spanish Fryar, Love Triumphant* and *Double Dealer*, forget themselves extremely: and almost all the *Characters* in the *Old Batchelor*, are foul and nauseous. *Love for Love*, and the *Relapse*, strike sometimes upon this *Sand*, and so likewise does *Don Sebastian*.

I don't pretend to have read the *Stage* through, neither am I particular to my utmost. Here is quoting enough unless 'twere better: Besides, I may have occasion to mention somewhat of this kind afterwards. But from what has been hinted already, the Reader may be over furnished. Here is a large Collection of Debauchery; such *Pieces* are rarely to be met with: 'Tis sometimes painted at length too, and appears in great Variety of Progress and Practice. It wears almost all sorts of Dresses to engage the Fancy, and fasten upon the Memory, and keep up the Charm from languishing. Sometimes you have it in Image and Description; sometimes by way of Allusion; sometimes in disguise; and sometimes without it. And what can be the Meaning of such a Representation, unless it be to tincture the Audience, to extinguish Shame, and make Lewdness a Diversion? This is the Natural Consequence, and therefore one would think 'twas the Intention too. Such licentious Discourse tends to no point but to stain the Imagination, to awaken Folly, and to weaken the Defences of Vertue: It was upon the Account of these Disorders that *Plato* banish'd *Poets* his *Commonwealth*: And one of the *Fathers* calls *Poetry, Vinum Dæmonum*, an intoxicating Draught, made up of the Devil's *Dispensatory*.

I grant the Abuse of a Thing is no Argument

B 2

against

against the use of it. However, young People particularly should not entertain themselves with a lewd Picture; especially when 'tis drawn by a Masterly Hand. For such a Liberty may probably raise those Passions which can neither be discharged without Trouble, nor satisfied without a Crime: 'Tis not safe for a Man to trust his Virtue too far, for fear it should give him the slip. But the danger of such an Entertainment is but part of the Objection: 'Tis all Scandal and Meanness into the Bargain: It does in effect degrade Humane Nature; sinks Reason into Appetite, and breaks down the Distinctions between Man and Beast. Goats and Monkeys, if they could speak, would express their Brutality in such Language as this.

To argue the Matter more at large.

Smuttiness is a Fault in Behaviour as well as in Religion. 'Tis a very Coarse Diversion, the Entertainment of those who are generally least both in Sense, and Station. The looser Part of the *Mob*, have no true relish of Decency and Honour, and want Education and Thought, to furnish out a genteel Conversation. Barrenness of Fancy makes them often take up with those scandalous Liberties. A *Vicious* Imagination may blot a great Deal of Paper at this rate with ease enough: And 'tis possible Convenience may sometimes invite to the Expedient. The Modern Poets seem to use *Smut* as the old Ones did *Machines*, to relieve a fainting Invention. When *Pegasus* is jaded, and would stand still, he is apt like other *Tits*, to run into every Puddle.

Obscenity in any Company is a rustick uncreditable Talent; but among Women 'tis particularly rude. Such Talk would be very affrontive in Conversation, and not endur'd by any Lady of Reputation. Whence then comes it to pass, that those Liberties which disoblige so much in Conversation,

Immodesty of the Stage.

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versation, should entertain upon the *Stage*. Do the Women leave all the regards to Decency and Conscience behind them, when they come to the *Play-House*? Or does the Place transform their Inclinations, and turn their former Aversions into Pleasure? Or were their Pretences to Sobriety elsewhere nothing but Hypocrisy and Grimace? Such Suppositions as these are all Satyr and Invective: They are rude Imputations upon the whole Sex. To treat the Ladies with such Stuff, is no better than taking their Money to abuse them. It supposes their Imagination vitious, and their Memories ill furnish'd: That they are practis'd in the Language of the Stews, and pleas'd with the Scenes of Brutishness. When at the same time the Customs of Education, and the Laws of Decency, are so very cautious, and reserv'd in regard to Women: I say so very reserv'd, that 'tis almost a Fault for them to understand they are ill used. They can't discover their Disgust without disadvantage, no blush without disservice to their Modesty. To appear with any skill in such Cant, looks as if they had fallen upon ill Conversation; or managed their Curiosity amiss. In a Word, he that treats the Ladies with such Discourse, must conclude either that they like it, or they do not. To suppose the first, is a gross Reflecton upon their *Virtue*. And as for the latter Case, it entertains them with their own Aversion; which is ill Nature, and ill Manners enough in all Conscience. And in this Particular, Custom and Conscience, the Forms of Breeding, and the Maxims of Religion, are on the same Side. In other Instances *Vice* is often too fashionable: But here a Man can't be a Sinner, without being a Clown.

In this respect the *Stage* is faulty to a scandalous Degree of Nauseousness and Aggravation. For

1. The *Poets* make *Women* speak Smuttily. Of this the Places before mention'd are sufficient E-

vidence: And if there was occasion they might be multiplied to a much greater Number. Indeed the *Comedies* are seldom clear of these Blemishes: And sometimes you have them in *Tragedy*. For Instance. The *Orphans Monimia* makes a very improper Description; And the Royal *Leonora*, in the *Spanish Fryar*, runs a strange Length in the History of Love, p. 50. And do Princesses use to make their Reports with such fulsom Freedoms? Certainly this *Leonora* was the first Queen of her Family. Such Raptures are too Luscious for *Joan of Naples*. Are these the *Tender Things* Mr. *Dryden* says the Ladies call on him for? I suppose he means the *Ladies* that are too modest to show their Faces in the *Pit*. This Entertainment can be fairly design'd for none but such. Indeed it hits their Palate exactly. It regales their Lewdness, graces their Character, and keeps up their Spirits for their Vocation: Now to bring Women under such Misbehaviour, is Violence to their Native Modesty, and a Misrepresentation of their Sex. For Modesty, as Mr. *Rapin* observes, is the Character of Women. To represent them without this Quality, is to make Monsters of them, and throw them out of their Kind. *Euripides*, who was no negligent Observer of Humane Nature, is always careful of this Decorum. Thus *Phædra*, when possess'd with an infamous Passion, takes all imaginable Pains to conceal it. She is as regular and reserv'd in her Language as the most vertuous Matron. 'Tis true, the force of Shame and Desire; The Scandal of Satisfying, and the Difficulty of Parting with her Inclinations, disorder her to Distraction. However, her Frensy is not Lewd; she keeps her Modesty even after she has lost her Wits. Had *Shakespear* secur'd this point for his young Virgin *Opkelia*, the Play had been better contriv'd. Since he was resolv'd to drown the Lady like a Kitten, he should have set her a swimming a little sooner.

Reflect. upon
Aristot.
&c.

Eurip.
Hippolit.

Hamlet.

sooner. To keep her alive only to fullen her Re-
 putation, and discover the Rankness of her Breath,
 was very cruel. But it may be said the Freedoms
 of Distraction go for nothing, a Fever has no
 Faults, and a Man *Non Compos*, may kill without
 Murther. It may be so; But then such People
 ought to be kept in dark Rooms, and without
 Company. To shew them, or let them loose, is
 somewhat unreasonable. But after all, the Modern
 Stage seems to depend upon this Expedient. Wo-
 men are sometimes represented *Silly*, and some-
 times *Mad*, to enlarge their Liberty, and screen
 their Impudence from Censure: This Politick
 Contrivance we have in *Marcella*, *Hoyden*, and
 Miss *Prue*. However it amounts to this Confession,
 that Women, when they have their Understand-
 ings about them, ought to converse otherwise. In
 fine; Modesty is the distinguishing Virtue of that
 Sex, and serves both for Ornament and Defence:
 Modesty was design'd by Providence as a Guard
 to Vertue; and that it might be always at Hand,
 'tis wrought into the Mechanism of the Body.
 'Tis likewise proportion'd to the Occasions of
 Life, and strongest in Youth when Passion is so
 too. 'Tis a Quality as true to Innocence, as the
 Senses are to Health; whatever is ungrateful to
 the first, is prejudicial to the latter. The Enemy
 no sooner approaches, but the Blood rises in Op-
 position, and looks Defiance to an Indecency. It
 supplies the Room of Reasoning, and Collection:
 Intuitive Knowledge can scarcely make a quicker
 Impression; and what then can be a surer Guide
 to the Unexperienced? It teaches by sudden In-
 stinct and Aversion; This is both a ready and
 a powerful Method of Instruction. The Tumult
 of the Blood and Spirits, and the Uneasiness
 of the Sensation, are of singular Use. They
 serve to awaken Reason, and prevent Surprize.
 Thus the Distinctions of Good and Evil are re-
 fresh'd,

Don Quixote.
ot. Relapse.
Love for
Love.

fresh'd, and the Temptation kept at a proper Distance.

2. They represent their single Ladies, and Persons of Condition, under these Disorders of Liberty. This makes the Irregularity still more Monstrous, and a greater Contradiction to Nature, and Probability: But rather than not be Vitious, they will venture to spoil a Character. This Mismanagement we have partly seen already. *Jacinta*, and *Belinda* are farther Proof: And the *Double Dealer* is particularly remarkable. There are but *Four* Ladies in this *Play*, and *Three* of the biggest of them are Whores. A great Compliment to Quality, to tell them there is not above a Quarter of them Honest! This was not the *Roman* breeding. *Terence* and *Plautus* his Strumpets were little People; but of this more hereafter.

3. They have oftentimes not so much as the poor Refuge of a double Meaning to fly to. So that you are under a Necessity either of taking Ribaldry or Nonsense. And when the Sentence has two Handles, the worst is generally turn'd to the Audience. The Matter is so contrived that the Smut and Scum of the Thought now rises uppermost; And, like a Picture drawn to Sight, looks always upon the Company.

4. And which is still more extraordinary, the *Prologues*, and *Epilogues* are sometimes Scandalous to the last Degree. I shall discover them for once, and let them stand like Rocks in the Margin. Now here, properly speaking, the *Actors* quit the *Stage*, and remove from Fiction into Life. Here they converse with the *Boxes*, and *Pit*, and address directly to the Audience. These Preliminary and concluding Parts, are design'd to justify the Conduct of the *Play*, and bespeak the Favour of the Company. Upon such Occasions one would imagine, if ever, the Ladies should be used with Respect, and the Measures of Decency observ'd. But

here

Mock Astrologer
Old Batchellor.

Mock Astrologer.
Country Wife
Cleomenes
Old Batchellor.

here we have Lewdness without Shame or Example: Here the *Poet* exceeds himself. Here are such Strains as would turn the Stomach of an ordinary Debauchee, and be almost nauseous in the *Stews*. And to make it the more agreeable, Women are commonly pick'd out for this Service. Thus the *Poet* courts the good Opinion of the Audience. This is the Desert he régales the Ladies with at the Close of the Entertainment: It seems, he thinks, they have admirable Palates! Nothing can be a greater Breach of Manners than such Liberties as these. If a Man would study to outrage *Quality* and *Virtue*, he could not do it more effectually. But

5. Smut is still more insufferable with respect to Religion. The Heathen Religion was in a great Measure a *Mystery of Iniquity*. Lewdness was consecrated in the Temples, as well as practised in the *Stews*. Their Deities were great Examples of Vice, and worship'd with their own Inclination. 'Tis no wonder therefore their Poetry should be tinged with their Belief, and that the *Stage* should borrow some of the Liberties of their Theology. This made *Mercury's* Procuring, and *Jupiter's* Adultery, the more passable in *Amphytrion*: Upon this *Plant*. Score *Gimnausum* is less monstrous in praying the Gods to send her store of Gallants. And thus *Chærea* defends his Adventure by the precedent of *Cissellar*. *Jupiter* and *Danaë*. But the Christian Religion is quite of another Complexion. Both its Precepts, and Authorities, are the highest Discouragement to Licentiousness. It forbids the remotest Tendencies to evil, banishes the Follies of Conversation, and obliges up to Sobriety of Thought. That which might pass for Raillery, and Entertainment in Heathenism, is detestable in Christianity. The Restraint of the Precept, and the Quality of the Deity, and the Expectations of Futurity, quite alter the Case.

*Terent.
Eunuch.*

But

But notwithstanding the Latitudes of Paganism, the Roman and Greek *Theatres* were much more inoffensive than ours. To begin with *Plautus*. This Comedian, tho' the most exceptionable, is modest upon the Comparison. For

1. He rarely gives any of the above-mention'd Liberties to Women; And when there are Instances of the contrary, 'tis only in prostituted and vulgar People; And even these, don't come up to the Grossness of the *Modern Stage*.

Asinar.

Cistellar.

Bacchid.

Casin.

Mercat.

Act 3.

Perfa.

Trucul.

For the Purpose. *Cleæreta* the Procurefs borders a little upon Rudeness: *Lena* and *Bacchis* the Strumpet are airy and somewhat over-merry, but not *A l'Angloise* obscene. *Chalinus* in Woman's Cloaths is the most remarkable. *Pasicompa*, *Charinus* his Wench, talks too freely to *Lysimachus*; And so does *Sophroclidisca* Slave to *Lemnoselene*. And lastly: *Phronesium* a Woman of the Town uses a double Entendre to *Stratophanes*. These are the most censurable Passages, and I think all of them with relation to Women; which considering how the World goes is very moderate. Several of our single Plays shall far out-do all this put together. And yet *Plautus* has upon the Matter left us twenty entire Comedies. So that in short, these Roman Lasses are meer *Vestal Virgins*, comparatively speaking.

Perfa.

Trinum.

2. The Men who talk intemperately are generally Slaves; I believe *Dordalus* the Pander, and *Lusiteles* will be found the only exception: And this latter young Gentleman, drops but one over-airy Expression: And for this Freedom, the Poet seems to make him give Satisfaction in the rest of his Character. He disputes very handsomly by himself against irregular Love; The Discourse between him and *Philot* is instructive and well-managed. And afterwards he gives *Lesbonicus* a great Deal of sober Advice, and declaims heartily against Luxury and Lewdness. Now by confining his Rudeness to little People,

Act. 2. 1.

Act. 2. 2.

ple,

Immodesty of the Stage.

II

ple, the Fault is much extenuated. For first, the Representation is more natural this way; And which is still better, 'tis not so likely to pass into Imitation: Slaves and Clowns are not big enough to spread Infection; and set up an ill Fashion. 'Tis possible the *Poet* might contrive these *Pessants Offensive* to discountenance the Practice. Thus the *Heilots* in *Sparta* were made drunk to keep Intemperance out of Credit. I don't mention this as if I approv'd the Expedient, but only to show it a Circumstance of Mitigation and Excuse.

3. Farther, These *Slaves* and *Pandars* seldom run over and play their Gambols before Women. There are but four Instances of this Kind as I remember, *Olympio*, *Palæstrio*, *Dordalus*, and *Stratilax*, are the *Casin. Mil.* Persons. And the Women they discourse with, *Glor. Pers.* are two of them *Slaves*, and the third a *Wench.* *Trucul.* But with our *Dramatists*, the Case is otherwise. With us *Smuttiness* is absolute and unconfined. 'Tis under no Restraint of Company, nor has any regard to Quality or Sex. Gentlemen talk it to Ladies, and Ladies to Gentlemen, with all the Freedom and Frequency imaginable. This is in earnest to be very hearty in the Cause: To give Title and Figure to ill Manners, is the utmost that can be done. If Lewdness will not thrive under such Encouragement, it must e'en miscarry.

4. *Plautus's Prologues* and *Epilogues* are inoffensive. 'Tis true, *Lambinus* pretends to fetch a double *Entendre* out of that to *Pænulus*, but I think there is a Strain in the Construction. His *Prologue* to the *Captivi*, is worth the observing.

Fabulæ huic operam date.

Pray mind the Play. The next Words give the Reason why it deserves regarding.

*Non enim pertractate facta est
Neque spurcidici insunt versus immemorabiles.*

We

We see here the Poet confesses Smut a scandalous Entertainment: That such Liberties ought to fall under neglect, to lie unmention'd, and be blotted out of Memory.

And that this was not a Copy of his Countenance, we may learn from his Compositions. His best *Plays* are almost always modest, and clean complexion'd. His *Amphitryo*, excepting the un-genuine Addition, is such. His *Epidicus*, the Master-piece of his whole Collection, is inoffensive throughout: And so are his *Menechmi*, *Rudens*, and *Trinummus*, which may be reckon'd amongst some of his next best. His *Truculentus*, another fine *Play* (though not entire) with a Heathen Allowance, is pretty passable. To be short: Where he is most a Poet, he is generally least a Buffoon. And where the Entertainment is smut, there is rarely any other Dish well dress'd: The Contrivance is commonly wretched, the Sense lean and full of Quibbles. So that his Understanding seems to have left him when he began to abuse it.

To conclude, *Plautus* does not dilate upon the Progress, Successes, and Disappointments of *Love*, in the *Modern* way. This is nice Ground, and therefore he either stands off, or walks gravely over it. He has some Regard to the Retirements of Modesty, and the Dignity of Humane Nature, and does not seem to make Lewdness his Business. To give an Instance: *Silenium* is much gone in Love, but modest withal, though formerly debauch'd.

Cistellar.
A. 1.

She is sorry her Spark was forced from her, and in Danger of being lost. But then she keeps within compass, and never flies out into Indecency. *Alcesimarchus* is strangely smitten with this *Silenium*, and almost distracted to recover her. He is uneasy and blusters, and threatens, but his Passion goes off in Generals. He paints no Images of his Extravagance, nor descends to any nauseous Particulars.

Ibid. A. 2.

And

And yet after all, *Plautus* wrote in an Age not perfectly refin'd, and often seems to design his *Plays* for a vulgar Capacity. 'Twas upon this View I suppose his *Characters* exceed Nature, and his ill Features are drawn too large: His old Men over-credulous, his Misers romantic, and his Coxcombs improbably singular. And 'tis likely for this Reason his *Slaves* might have too much Liberty.

Terence appear'd when Breeding was more exact, and the *Town* better polish'd; And he manages accordingly: He has but one faulty bordering Expression, which is that of *Chremes* to *Clitipho*. This single Sentence apart, the rest of his Book is (I think) unfullied, and fit for the nicest Conversation. I mean only in reference to the Argument in Hand, for there are things in him, which I have no Intention to warrant. He is extremely careful in the Behaviour of his Women. Neither *Glycerium* in *Andria*, *Pamphila* in *Eunuchus*, or *Pamphila* in *Adelphi*, *Phanium* in *Phormio*, or *Philumena* in *Hecyra*, have any Share of Conversation upon the Stage. Such Freedom was then thought too much for the Reservedness of a Maiden-Character. 'Tis true, in *Heautontimoroumenos* the Poet's Plot obliged *Antiphila* to go under the Disguise of *Bacchis* her Maid. Upon this Occasion they hold a little Discourse together: But then *Bacchis*, though she was a Woman of the Town, behaves her self with all the Decency imaginable. She does not talk in the Language of her Profession: But commends *Antiphila* for her Virtue: *Antiphila* only says how constant she has been to *Clinia*, seems surpris'd at his Arrival, and salutes him civilly upon't, and we hear no more from her. Mr. *Dryden* seems to refer to this Conduct in his Dramatic Poesie. He censures the Romans for making Mutes of their single Women. This he calls the Breeding of the old Elizabeth way, which was for Maids to be seen, and not to be heard.

Under

Under Favour the old Discipline would be very serviceable upon the *Stage*. As Matters go, the *Mutes* are much to few. For certainly 'tis better to say nothing, than talk out of Character, and to ill Purpose.

Eunuch. To return. The Virgin injured by *Chærea* does nothing but weep, and won't so much as speak her Misfortune to the Women. But Comedy is strangely improved since that time; For *Dalinda* has a great Deal more Courage, though the Loss of her Virtue was her own Fault.

Love Triumph.

But *Terence* has that regard for Women, that he won't so much as touch upon an ill Subject before them. Thus *Chremes* was ashamed to mention any thing about his Son's Lewdness when his Wife was present.

Heauton.

A. 5. 4.

Pudet dicere hæc præfente verbum turpe.

Eunuch. The Slaves in this Comedian are kept in order, and civilly bred. They guard and fence when *A. 5. 4, 5.* Occasion requires, and step handsomely over a dirty Place. The Poet did not think Littleness and low Education a good Excuse for Ribaldry. He knew Infection at the weakest, might seize on some Constitutions: Besides, the Audience was a superior Presence, and ought to be consider'd. For how negligent soever People may be at home, yet when they come before their Betters, 'tis Manners to look wholesome.

Adelph.

A. 2. 3.

Now though *Plautus* might have the richer Invention; *Terence* was always thought the most judicious Comedian. His Raillery is not only finer, and his Style better polish'd; but his Characters are more just, and he seems to have reach'd farther into Life than the other. To take Leave of this Author, even his Strumpets are better behaved than our honest Women, than our Women of Quality of the English *Stage*. *Bacchis* in *Heautontimoroumenos*, and *Bacchis* in *Hecyra*, may serve

serve for Example. They are both modest, and converse not unbecoming their Sex. *Thais*, the most accomplished in her way, has a great Deal of Spirit and Wheedling in her Character, but talks no Smut.

Thus we see with what Caution and Sobriety of Language *Terence* manages. 'Tis possible this Conduct might be his own Modesty, and result from Judgment and Inclination. But however his Fancy stood, he was sensible the coarse Way would not do. The Stage was then under Discipline, the Publick Censors formidable, and the Office of the *Choragus* was originally to prevent the Excesses of Liberty.

To this we may add, the *Nobles* had no Relish for Obscenity; 'twas the ready Way to disoblige them. And therefore 'tis *Horace's* Rule.

Nec immunda crepent ignominiosaque dicta.

Offenduntur enim quibus est equus & pater, & res.

De Arte Poet.

The old *Romans* were particularly careful their Women might not be affronted in Conversation: For this Reason the unmarried kept off from Entertainments for fear of learning new Language. And in *Greece* no Woman above the Degree of a Slave, was treated abroad by any but Relations. 'Tis probable the old Comedy was silenced at *Athens* upon this Score, as well as for Defamation. For as *Aristotle* observes, the new Set of Comedians were much more modest than the former. In this celebrated Republick, if the Poets wrote any thing against Religion or good Manners, they were tried for their Misbehaviour, and liable to the highest Forfeitures.

Var. apud Nonium.

Corn. Nep.

Arist. lib.

4 de Mor.

cap. 24.

Vt Eurip.

ed. Cantab.

1694.

It may not be amiss to observe, that there are no Instances of debauching married Women, in *Plautus*, nor *Terence*, no nor yet in *Aristophanes*. But on our Stage how common is it to make a Lord, a Knight, or an Alderman a Cuckold? The

Schemes of Success are beaten out with great Variety, and almost drawn up into a Science. How many Snares are laid for the undermining of *Virtue*, and with what Triumph is the Victory proclaim'd? The Fineness of the *Plot*, and the Life of the Entertainment often lies in these Contrivances. But the *Romans* had a different Sense of these Matters, and saw through the Consequences of them. The Government was awake upon the Theatre, and would not suffer the Abuses of Honour, and Family, to pass into Diversion. And before we part with these *Comedians* we may take Notice that there are no smutty Songs in their *Plays*; in which the *English* are extremely scandalous. Now to work up their Lewdness with *Verse*, and Musick, doubles the Force of the Mischief. It makes it more portable and at Hand, and drives it stronger upon Fancy and Practice.

Love for
Love.

Love Tri-
umph. &c.

p. 14.

Ed. Sciv

Hippol.

To dispatch the *Latins* altogether, *Seneca* is clean throughout the Piece, and stands generally off from the Point of Love. He has no Courting unless in his *Hercules Furens*: And here the Tyrant *Lycus* addresses *Megara* very briefly, and in modest and remote Language. In his *Thebais* *Oedipus's* Incest is reported at large, but without any shocking Description. 'Tis granted *Phædra* speaks her Passion plainly out, and owns the Strength of the Impression, and is far less prudent than in *Euripides*. But though her Thoughts appear too frequently, her Language is under Discipline.

Let us now travel from *Italy* into *Greece*, and take a View of the Theatre at *Athens*. In this City the *Stage* had both its Beginning and highest Improvement. *Æschylus* was the first who appear'd with any Reputation. His Genius seems Noble, and his Mind Generous, willing to transfuse it self into the Audience, and inspire them with a Spirit of Bravery. To this purpose his Style is Pompous, Martial, and Enterprising. There is Drum and Trumpet

Trumpet in his Verse. 'Tis apt to excite an Heroick Ardour, to awaken, warm, and push forward to Action. But his Metal is not always under Management. His Inclination for the *Sublime*, carries him too far: He is sometimes embarrass'd with *Epithets*. His Metaphors are too stiff, and far fetch'd; and he rises rather in Sound, than in Sense. However generally speaking, his Materials are both shining and solid, and his Thoughts lofty and uncommon. This Tragedian had always a nice Regard to good Manners. He knew corrupting the People was the greatest Disservice to the Commonwealth; and that Publick Ruine was the Effect of general Debauchery. For this reason he declines the Business of Amours, and declares expressly against it. Now here we can't expect any length of Testimony. His Aversion to the Subject makes ^{*Aristoph.*} ^{*Ran.*} him touch very sparingly upon it. But in this case, there is no need of much citation. His very Omissions are Arguments, and his Evidence is the stronger for being short. That little I meet with shall be produced.

1. *Orestes* was obliged by the Oracle to revenge ^{*Xenoph.*} his Father's Death in the Murder of his Mother. ^{263. Ed.} When he was going to kill her, he mentions her ^{*Steph.*} Cruelty, but waves her Adultery. *Euripides* ap- ^{*Orest.* 48.} prov'd this Reservedness and makes his *Electra* prac- ^{*Ed. Cant.*} tise it upon the same Occasion. *Æschylus* in his next Play complements his Country with a great deal of Address in the *Persons* of the *Eumenides*. They are very Gentile and Poetical in their Civilities: Among other things, they wish the Virgins may all marry, and make the Country populous: Here the Poet ^{*Eum.*} does but just glance upon the Subject of Love; and ^{305.} yet he governs the Expression with such Care, that the Wishes contain a Hint to Sobriety, and carry a Face of Virtue along with them.

The *Double Dealer* runs Riot upon such an Occasion as this; and gives Lord *Touchwood* a Mixture
C of

p. 79.

of Smut and Pedantry to conclude with, and yet this Lord was one of his best Characters: But *Poets* are now grown Absolute within themselves, and may put Sense and Quality upon what Drudgeries they please. To return. *Danaus* cautions his Daughters very handsomly in point of Behaviour. They were in a strange Country, and had Poverty and Dependance to struggle with: These were Circumstances of Danger, and might make him the more pressing. He leaves therefore a solemn Charge with them for their Security, bids them never to subsist upon Infamy, but to prefer their Virtue to their Life.

Ἰκέτ.
340.

Μόνον φυλάξαι τὰς δ' Ὀπισθοῦ πατρὸς,
Τὸ σωφρονεῖν τιμῶσα τῇ βίᾳ πλέον.

Our *Poets*, I suppose, would call this Preaching, and think it a dull Business. However I can't forbear saying an honest Heathen is none of the worst Men: A very indifferent Religion well Believed, will go a great way.

Don Se-
bast. p. 12.

To proceed. *Sophocles* appeared next upon the Stage, and was in earnest an Extraordinary Person. His Conduct is more Artificial, and his Style more just, than that of *Æschylus*. His Characters are well drawn, and uniform with themselves: His *Incidents*, are often surprising, and his *Plots* unprecipitated. There is nothing but what is Great, and Solemn throughout. The Reasoning is well Coloured. The Figures are sometimes Bold, but not Extravagant. There are no Flights of Bombast, no Towering above Nature and Possibility: In short, nothing like *Don Sebastian's* Reigning in his *Atomes*.

OEdip.
Tyran. Ed.
Steph.

This Tragedian, like *Æschylus*, does not often concern himself with *Amours*, and when he does, nothing can be more temperate, and decent. For Example, where the Incest of *Oedipus* is described, the Offensiveness of the Idea is screen'd off and broken by metaphorical and distant Expressions.

pressions. In another *Play*, *Creon* resolves to put *Antigone* to Death for presuming to bury *Polynices*. This Lady and *Hæmon* *Creon's* Son were very far engaged; *Hæmon* endeavours to dissuade his Father from *Antigone's* Execution: He tells him, the burying her Brother, though against his Order, was a popular Action. And that the People would re-^{*Antig.*} sent her being punished: But never so much as^{242, 244;} mentions his own Concern unless in one Line; which was so obscure, that *Creon* misunderstood him. *Antigone* amongst her other Misfortunes laments her dying Young and Single, but says not one word about *Hæmon*. The *Poet* takes care not to bring these two Lovers upon the *Stage* together, for fear they might prove unmanagable? Had they been with us, they had met with kinder Treatment. They might have had Interviews, and Time, and Freedom enough. Enough to mud their Fancy, to tarnish their Quality, and to make their Passion scandalous. In the Relation of *Hæmon's* Death, his Love is related too, and that with all the Life and *Pathos* imaginable. But the Description is within the Terms of Honour: The Tenderesses are Solemn, as well as Soft: They move to Pity and^{*Ibid.* 264;} Concern, and go no farther. In his *Trachiniæ* the *Chorus* owns the Force of Love next to irresistible; gently hints the Intrigues of the Gods, and then passes on to a handsome Image of the Combat between *Achelous* and *Hercules*. We see how lightly^{*Trach.*} the *Poet* touches upon an amorous Theme: He^{348.} glides along like a Swallow upon the Water, and skims the Surface, without dipping a Feather.

Sophocles will afford us no more, let us therefore take a View of *Euripides*. 'Tis the Method of this Author to decline the Singularities of the *Stage*, and to appear with an Air of Conversation. He delivers great Thoughts in common Language, and is dress'd more like a Gentleman than a *Player*. His Distinction lies in the Perspicuity of his Style; in

Maxim, and Moral Reflection; in his peculiar Happiness for touching the Passions, especially that of Pity: And lastly, in exhausting the Cause, and arguing *Pro* and *Con*, upon the Stretch of Reason. So much by the Way of Character. And as for the Matter before us, he is entirely ours. We have had an Instance or two already in *Electra* and *Phædra*: To go on to the rest. In his *Hippolytus*, he calls *Whoring*, Stupidness, and playing the Fool. And to be Chaste and Regular, is with him, as well with *Æschylus*, σωφρονεῖν. As much as to say, 'tis the Consequence of Sense, and right Thinking, and *Phædra*, when her Thoughts were embarrass'd with *Hippolytus*, endeavours to disintangle her self by Argument. She declaims with a great deal of Satire against intemperate Women; she concluded rather to die than dishonour her Husband and stain her Family. The Blemishes of Parents, as she goes on, often struck upon their Children, and made them appear with Disadvantage. Upon this, the *Chorus* is transported with the Virtue of her Resolution, and cries out.

Ibid. 232,
233.

Φεδ, Φεδ. Τὸ σωφρον ὡς ἀπανταχῇ καλόν;
Καὶ δόξαν ἐοθλὴν ἐν βροτοῖς κομίζειται;

*How becoming a Quality is Modesty in all Places?
How strangely does it burnish a Character, and oblige
ones Reputation?*

The Scholiast upon these Verses of *Hippolytus*,

Σοὶ πόνδε πλεκτὸν σέφανον ἐξ ἀκηχῆς
Λειμῶν, &c.

makes this Paraphrase: "That a *Poet's* Mind should
" be clean and unfullied: And that the *Muses* be-
" ing Virgins, their Performances should agree
" with their Condition.

To proceed. *Hermione* complains against *Andromache* because she was entertain'd by her Husband:

Immodesty of the Stage.

2 I

For this *Andromache* tells her, she talks too much *Androm.*
for a young Woman, and discover'd her Opinion *P. 303.*
too far. *Achilles* at the first Sight of *Clytemnestra*, *Iphig. in*
lets her understand he was as much taken with the *Aulid.*
Sobriety of her Air, as with the rest of her fine *P. 51.*
Face and Person. She receives the Complement
kindly, and commends him for commending Mo-
desty. *Menelaus* and *Helen*, after a long Absence, *Helen.*
manage the Surprize of their good Fortune hand- *275, 278.*
somly. The most tender Expression stands clear of
ill Meaning. Had *Osmin* parted with *Almeria* as ci-
villy as these Two met, it had been much better.
That Rant of Smut and Profaneness might have *Mourning*
been spared. The Reader shall have some of it. *Bride, p.*
36.

O my *Almeria*;

What do the Damn'd endure but to despair,

But knowing Heaven, to know it lost for ever?

Were it not for the Creed, these Poets would be
crampt in their Courtship, and mightily at a Loss
for a Simile! But *Osmin* is in a wonderful Passion.
And truly I think his Wits are in some danger, as
well as his Patience. You shall hear.

What are all Racks, and Whips, and Wheels to
this?

Are they not soothing Softness, sinking Ease,
And wasting Air to this?

Sinking Ease, and wasting Air, I confess are strange
Comforts: This Comparison is somewhat oddly
equipp'd, but Lovers, like sick People, may say
what they please. *Almeria* takes this Speech for a
Pattern, and suits it exactly in her Return;

O I am struck, thy Words are Bolts of Ice;

Which shot into my Breast, now melt and chill me.

Bolts of Ice; Yes most certainly! For the Cold is
struck up into her Head, as you may perceive by
what follows:

I chatter, shake, and faint with thrilling Fears.

By the way, 'tis a mighty Wonder to hear a Woman chatter! But there is no jesting, for the Lady is very bad. She won't be held up by any Means, but cries out,

—————lower yet, down, down:

One would think she was learning a Spaniel to Set.
But there's something behind.

—————no more we'll lift our Eyes,
But prone and dumb, rot the firm Face of Earth,
With Rivers of incessant scalding Rain.

These Figures are some of them as stiff a Statues,
and put me in mind of Sylvester's *Dubartas*.

*Now when the Winter's keener Breath began
To chrystallize the Baltick Ocean,
To glaze the Lakes, to bridle up the Floods,
And periwig with Snow the bald-pate Woods.*

*Spanish
Frier.
Ep. Ded.*

I take it, the other Verses are somewhat of Kin to these, and shall leave them to Mr. Dryden's Reflection. But then as for *soothing Softness, sinking Ease, wafting Air, thrilling Fears, and incessant scalding Rain*, it puts me to another stand. For to talk a little in the way of the Stage. This Litter of *Epithets* makes the *Poem* look like a Bitch overstock'd with Puppies, and sucks the Sense almost to Skin and Bone. But all this may pass in a *Playhouse*: False Rhetorick and false Jewels, do well together. To return to *Euripides*. *Cassandra* in reporting the Misfortunes of the *Greeks*, stops at the Adulteries of *Clytemnestra* and *Ægiala*, and gives this handsome Reason for making a Halt:

*Troad. p.
146.*

Σιγαῖν ἀμεινον τὰ αἰχρὰ, μηδὲ μῦσα μοῖ
Γένοιντ' αἰοιδὸς ἥτις ὑμνήσει κακὰ.

Foul

*Foul Things are best unsaid, I'm for no Muse,
That loves to flourish on Debauchery.*

Some Things are dangerous in report, as well as practice, and many times a Disease in the Description. This *Euripides* was aware of, and managed accordingly, and was remarkably regular both in Style and Manners. How wretchedly do we fall short of the Decencies of Heathenism! There's nothing more ridiculous than Modesty on our Stage. 'Tis counted an illbred Quality, and almost shamed out of Use. One would think Mankind were not the same, that Reason was to be read Backward, and Virtue and Vice had changed Place.

What then? Must Life be huddled over, Nature left imperfect, and the Humour of the Town not shewn? And pray where lies the Grievance of all this? Must we relate whatever is done, and is every thing fit for Representation? Is a Man that has the Plague proper to make a Sight of? And must he needs come abroad when he breeds Infection, and leaves the *Tokens* upon the Company? What then, must we know nothing? Look you! All Experiments are not worth the making. 'Tis much better to be ignorant of a Disease than to catch it. Who would wound himself for Information about Pain, or smell a Stench for the sake of the Discovery? But I shall have occasion to encounter this Objection afterwards, * and therefore shall dismiss it at present.

* *Remarks upon Quixot.*

The *Play-house* at *Athens* has been hitherto in order, but are there no Instances to the contrary? Does not *Aristophanes* take great Liberties, and make Women speak extraordinary Sentences? He does so. But his President signifies nothing in the Case. For,

1. We have both the Reason of the Thing, and all the Advantage of Authority on the other Side.

Side. We have the Practice and Opinion of Men of much greater Sense and Learning than himself. The best Philosophers and Poets, Criticks and Orators, both *Greek* and *Latin*, both Ancient and Modern, give the Cause against him. But *Aristophanes* his own *Plays* are sufficient to ruin his Authority. For,

1. He discovers himself a downright Atheist. This Charge will be easily made good against him, by comparing his *Nubes* with his other *Plays*. The Design of his *Nubes* was to expose *Socrates*, and to make a Town-jest of him. Now this Philosopher was not only a Person of great Sense and Probity, but was likewise suppos'd to refine upon the Heathen Theology, to throw off the fabulous Part of it, and to endeavour to bring it back to the Standard of Natural Religion. And therefore *Justin Martyr*, and some others of the *Fathers*, look'd on him as a Person of no Pagan Belief, and thought he suffer'd for the Unity of the God-head. This Man, *Aristophanes* makes fine sport with, as he fancies: He puts him in a Fool's Coat, and then points at him. He makes *Socrates* instruct his Disciple *Strepsiades* in a new Religion, and tell him that *he did not own the Gods in the vulgar Notion*. He brings him in elsewhere, affirming, that the *Clouds are the only Deities*. Which is the same Lash which *Juvenal* gives the *Jews*, because they worshipped but one single Sovereign Being.

Nub.

Act. 1.

Sc. 3. p.

104. Ed.

Amstel.

Sat. 14.

Nil præter Nubes & Cæli numen adorant.

P. 106.

Nub.

P. 110.

Socrates goes on with his Lecture of Divinity, and declares very roundly, that there is no such thing as *Jupiter*. Afterward he advances farther, and endeavours to get *Strepsiades* under Articles to acknowledge no other Gods, but *Chaos*, the *Clouds*, and the *Tongue*. At last the *Poet* brings the Philosopher to publick Penance for his Singularities. He sets Fire to his *School* for teaching young People

People (as he pretends) to dispute against Law and Justice; for advancing Atheistick Notions, and burlesquing the Religion of the Country. *Aët. 5. p. 176.*

That *Socrates* was no *Atheist*, is clear from Instances enough. To mention but one: The Confidence he had in his *Dæmon*, or *Genius*, by which he govern'd his Affairs, puts it beyond all dispute. *Plat. Apol. Socrat.*

However, 'tis plain *Aristophanes* was not of his Religion. The *Comedian* was by no means for correcting the common Persuasion. So that he must either be an Orthodox Heathen, or nothing at all. Let us see then with what Respect he treats the received *Divinities*. This *Play*, where one would not expect it, discovers somewhat of his Devotion. In the beginning of it *Phidippides*, who was a sort of *New-Market Spark*, swears by *Jocky Neptune*, that he had a strange Kindness for his Father *Strepfiades*. Upon this the Old Man replies;

No, *Jocky*, if you love me; that *Deity* has almost undone me. This was making somewhat bold with *Neptune*, who was *Jupiter's* Brother, Sovereign of a whole *Element*, and had no less than the third Share of the Universe! Certainly *Aristophanes* had no venture at Sea, or else must think the *Trident* signified but very little. But this is meer Ceremony to what follows. In his first *Play*, *Plutus* pretends he had a Mind to oblige only Men of Probity, but *Jupiter* had made him blind, on Purpose that he might not distinguish honest Men from Knaves: For to be plain, *Jupiter* had a Pique against good People. Towards the End of this *Comedy*, *Mercury* is

abused by *Cario*, and acts a ridiculous and lessening Part himself. Afterwards he complains heavily that since *Plutus* was cured of his Blindness, the Business of Sacrificing fell off, and the Gods were ready to starve. This *Mercury* has the same ill Usage with the *Poets*, *Knaves*, *Informers*, and *lewd Women*; From all this Stuff put together, his Meaning is pretty plain, viz. That Religion was no better than an Imposture supported by Art,

Art, and Ignorance: And that when Mens Understandings were awake, and their Eyes a little open, they would have more Discretion than to be at any Expence about the Gods.

This I take to be Part of the Moral of his Fable. If we look farther into him, we shall see more of his Mind. His *Rancæ* makes merry with the Heathen Scheme of Heaven and Hell. Here *Charon* and the *Stygian Frogs* are brought in comically enough. And that you may understand his Opinion more perfectly, we are told, that he that Bilks his *Catamite*, after a *Sodomitical Abuse*, is thrown into the Common-shore of *Hades*. And what Company do you think he is lodg'd with? Why with those who perjure themselves, with those who kick their Fathers and Mothers? It seems in the *Poet's* Justice a Man might as good be false to his Oath, as to his Lewdness. To disappoint the *Stews*, is every jot as great a Crime, as to fly in the Face of Nature, and outrage our Parents. His quartering his Malefactors thus critically, was without question on Purpose to banter the Persuasion of future Punishment. In the same *Play*, *Xanthias* bids *Æacus* answer him by *Jove*, Ὅς ἡμῖν ἐστὶν ὁμομασύγας. This little Scoundrel of a Slave has the Manners to make *Jupiter's* Quality no better than his own. To go on with him: In his *Aves* he speaks out to purpose. Here *Pisthetærus* tells *Epops*, that if the *Birds* would build a Castle in the Air, they might intercept the Fumes of the Sacrifices, and starve the Gods, unless they would come to, and be Tributary. It seems the *Birds* had very good Pretences to execute this Project; for they were ancients than *Jupiter* and *Saturn*, and govern'd before the Gods. And to speak truth, were more capable of the Function. Their Adviser goes on to inform them, that after they had built their pensile City, and fortified the Air, their next Business was to demand their ancient Sovereignty: If *Jupiter* refused

Ran. p.
188.

p. 536,
538, 546.

to quit, they were to declare a Holy War against him, and the rest of the confederate Gods, and to cut off the Communication between Heaven and Earth. *Pisthæterus* grows very warm in his new Interest, and swears by *Jove*, that Men ought to sacrifice to the *Birds*, and not to *Jupiter*. And if things came to a Rupture, and *Jupiter* grew troublesome, he undertakes to send a Detachment of Eagles against him; with Orders to storm his Palace with Flambeaux, and fire it about his Ears. At last to prevent the Calamities of a War, *Heracles* proposes an Accommodation, and is willing *Jupiter* should resign. *Neptune* calls him a Block-head for his Pains, because he was Heir at Law, and after *Jupiter's* Decease, was of Course to succeed in his Dominions: Once more, and I have done: In *Eirene*, *Trygæus* speaks in a menacing Way. That unless *Jupiter* gave him Satisfaction in his Business, he would inform against him as a disaffected Person, and a Betrayer of the Liberties of *Greece*. I might add many other Instances, and some more scandalous than any I have mentioned; but these are sufficient to shew the Author's Sentiment: And is it any wonder an Atheist should misbehave himself in point of Modesty? What can we expect less from those who laugh at the Being of a God, at the Doctrines of Providence, and the Distinctions of Good and Evil? A *Sceptick* has no notion of Conscience, no relish for Virtue, nor is under any Moral Restraints from hope or fear. Such a one has nothing to do but to consult his Ease, and gratify his Vanity, and fill his Pocket. But how these Ends are compassed, he has no Squeamishness, or Scruples about it. 'Tis true when the Methods of Lewdness will take, they are generally most agreeable. This way suits their Talent, and screens their Practice, and obliges their Malice. For nothing is a greater Eye-sore to these Men, than Virtue and Regularity. What
a Plea-

a Pleasure is it then to be admired for Mischief, to be reveng'd on Religion, and to see Vice prosper and improve under our Hands! To return: Beside *Aristophanes's* Atheism, I have a second Objection to his Authority, and that is want of Judgment. If we examine his *Plays* we shall find his Characters improper, or ununiform; either wrong at first, or unsteady in the Right. For the Purpose. In his *Nubes*, *A. 3. S. 3. p. 146, 150.* He puts dirty Expressions in the Mouth of his Man of Probity, makes him declaim viciously against Vice, and correct Scurrility with Impudence; Now what can be more idle and senseless, than such Conduct as this? Especially when this *Justus*, as he calls him, had told them in the beginning of his Speech, that People used to be well flash'd for such Fooling, when Government and Discipline were in their due Force. The *Chorus* of his *Ranæ* slides into the same Inconsistency of Precept, and Practice. Farther, in the Progress of this *Play*; *Æschylus* falls a rallying contrary to his Humour, and jests away his own Arguments at a very unseasonable Juncture, when he was disputing for no less Prize than the Laureatship. This *Tragedian* after he had play'd a little with the Story of *Bellerophon*, goes on in the same Strain; and charges *Euripides* that he had furnish'd all Sorts of People with Sawciness and Prattle. The *Schools* and *Academies* were spoil'd by this means; so that the Boys were often whip'd, and the Boatswains drub'd, for their Chattering. These comical Levities come with an ill Grace from *Æschylus*. His Character was quite different both in Reality, and in the *Play* before us. He is all along represented as a Person of a serious Temper, of a reserv'd Loftiness, Cholerick, and tender of his Honour to an Excess, and almost in a Rage at the Affront of a Rival, and being forc'd to enter the Lists with *Euripides*. The Case standing thus, neither the

Man,

p. 142.

p. 200.

p. 242.

p. 244.

Man, nor the Business, would admit of Drolling. Another Instance of his want of Conduct we have in his *Concionatores*. Here *Blepyrus* and some others of his Legislative Assembly, talk at a very dirty insipid Rate. The lowest of the *Mob*, can hardly jest with less Wit, and more Lewdness. And to make their Discourse more remarkable; These douty Members were just going to the *House*, and had their Heads full of the Good of the Nation, when they entertain'd themselves thus decently. And are these little Buffoons ^{p. 700.} ^{p. 708.} fit to consult *de Arduis Regni*, &c. to give Authority to Law, and Rules for publick Life? Do's Ribaldry and Nonsense become the Dignity of their Station, and the Solemnity of their Office? To make his *Parliament-Men* play the Fool thus egregiously, must needs have a great Deal of *Decorum*, and State-Policy in the Contrivance; and is just as wise as if a *Painter* should have drawn them in the Habit of *Jack-Puddings*, and *Merry-Andrews*. But *Aristophanes* has still higher Flights of Absurdity. He won't so much as spare the Gods, but makes them act these little Parts of Clownishness and Infamy. *Bacchus* and *Hercules* in his *Ranæ* are forced to talk Smut and rally like *Link-boys*, and do almost all the Tricks of *Bartholomew-Fair*. To mention something that will bear the quoting. *Bacchus* enquires of *Hercules* the readiest Way to *Hades*, or the other World. He bids him either hang, or poison himself, and he cannot miss the Road. This is *Hercules's* Humour to a Tittle! And represents him as much to the Life, as an *Ape* would do the *Grand Signior* at a publick ^{Ranæ.} Audience! This with a short Sentence or two of ^{p. 182.} Lewdness, is the hardest of *Hercules* his Usage: ^{p. 186.} And 'tis well he escap'd so; for *Bacchus* is treated much worse. He appears under the Disadvantages of a clownish Debauchee, and a Coward. And ^{p. 192,} is terribly afraid of a *Speetre*. When he comes ^{194, 196,} before

Act. 2.
Sc. 6.

before *Æacus*, this Judge is very rough with him; and tries his Pretences to a Deity by Bastinado: *Bacchus* howls in the drubbing and had almost spoil'd all. Now do's this paultry Behaviour agree with the Heathen Theology, with the common Opinion concerning *Bacchus* and *Hercules*? Do's a *Blew-Cap* and a *Ladle* become the Sons of *Jupiter* and the Objects of religious Worship? Those who at the lowest, were counted the Conquerors of the World, and more than Men both by Birth and Enterprize? *Sophocles* and *Euripides* make these two Persons manage at a quite different Rate of Decency. 'Tis no Defence to say, *Aristophanes* wrote Comedy, and so was obliged to make his Scenes more diverting. This excuse, I say, is defective; for a Comedian ought to imitate Life and Probability, no less than a Tragedian. To metamorphose *Characters*, and present Contradictions to common Belief, is to write *Farce* instead of *Plays*. Such Comedians like *Thespis* ought to have a travelling *Stage*, and take the Air with *Porcupines* and *Dromedaries*. If 'tis said that Gravity and Greatness does not suit the Complexion and Entertainment of Comedy. To this I answer, that therefore the *Persons* should be chosen accordingly. They should have nothing in their known Humour, and Condition too noble, and solemn for Trifling. 'Tis *Horace's* Advice.

Aut famam sequere, aut sibi convenientia finge,
Scriptor. De Art. Poet.

Let us remember that Operations always resemble the Nature from whence they flow. Great Persons should therefore have a correspondent Behaviour assign'd them. To make *Beings* much superior to the biggest of Mankind talk below the least, is absurd and ridiculous. This *Aristophanes* seems sensible of, in his Defence of *Æschylus*. Here *Euripides* objects to *Æschylus*, that he was too rumbling,

Rana p.
242.

humbling, noisy and bombastick, over affecting that which *Horace* calls

Ampullas, & sesquipedalia Verba.

To this *Æschylus* answers, that the Thoughts, and Designs of *Heroes* must be deliver'd in Expressions proportioned to their Greatness. It being likely that the Demi-Gods spoke up to their Dignity and Stature: And as they were distinguish'd by the Richness of their Habit, so they had a more magnificent Language than other Mortals. To this *Euripides* replies nothing; from whence you may conclude the *Poet* thought the Apology not unreasonable. In short, *Aristophanes* had Sense, but he does not always use it. He is not equal, and uniform. Sometimes you have him flat and foolish a good while together. And where he has Spirit, 'tis oftentimes lavished away to little Purpose. His Buffoonery is commonly too strong for his Judgment. This makes him let fly his Jest without regard to Person or Occasion: And thus by springing the Game too soon, the Diversion is lost. I could make several other material Objections against the Conduct of his Plays; But this being not necessary, I shall observe in the

*Rana A 1.
Sc. I. Con-
cionat.*

Third Place. That notwithstanding the scandalous Liberty for which *Aristophanes* is so remarkable, yet in his lucid Intervals, when Sense and Sobriety return upon him, he pronounces against his own Practice. In the Contest between *Æschylus* and *Euripides*, *Bacchus* is made the Umpire of the Controversy. *Æschylus* begins with a Question, and asks *Euripides* what 'tis which makes a *Poet* admir'd? He answers. 'Tis for the Address of his Conduct, and the handsome Turns of Morality in his Poems. 'Tis because his Performance has a Tendency to form the Audience to Virtue, and Improvement. *Æschylus* demands of him farther;

*Rana p.
238.*

But suppose you debauched the Age, and made an honest and a brave People lewd, and good for nothing, what do you deserve then? Here *Bacchus* interposes, and cries out, What does he deserve? A Halter! Pray don't ask so plain a Question. And afterwards we are told that *Poets* are valuable only for describing Things useful, in Life and Religion; for polishing Inventions; and setting off great Examples with Lustre, and Advantage. In the Progress of the Dispute, *Æschylus* taxes *Euripides* with being too uncautious in his Representations; and tells him, that *Poets* ought to conceal that which is vicious in Story; and entertain with nothing but Virtue and Sobriety: He goes on reprimanding *Euripides* for his *Dramatick* Incests, Strumpets, and Amours: And as for himself, to his best Remembrance, he never brought any Love-Intrigues upon the Stage.

p. 240.

p. 242,
244.

This is a very insignificant Expostulation; and contains very good Rules for the Tryal of the *Muses*: But if the *English Stage* should be obliged to this Test, *Aristophanes* must set Fire to it, and that with much more Reason than to *Socrates* his School. Now that *Æschylus* spoke *Aristophanes*'s Sense, is pretty plain: For first; As to the Business of Love, *Aristophanes* always declines it; He never patches up a *Play* with *Courtship*, and *Whining*, though he wrote nothing but *Comedy*. In the next Place the *Chorus*, which is usually the *Poet*'s Interpreter, speaks honourably of *Æschylus* even to a Preference; And at last Judge *Bacchus* gives Sentence for him.

p. 255,
267.

Thus we see *Aristophanes* confutes his own Lewdness, and comes in Evidence against himself. This, with the other two Exceptions I have made good against him, are sufficient to take off the Force of the *Precedent*, and made him an insignificant Authority.

To what I have observ'd from the Stage of the
Ancients,

Ancients, I could add the Authorities of *Aristotle*, and *Quintilian*, both extraordinary Persons, but I shall reserve their Testimony till afterwards.

To come home, and near our own Times: The *English* Theatre from *Queen Elizabeth* to *King Charles II.* will afford us something not inconsiderable to our Purpose.

As for *Shakespear*, he is too guilty to make an Evidence: But I think he gains not much by his Misbehaviour; He has commonly *Plautus's Fate*, where there is most Smut, there is least Sense.

Ben. Johnson is much more reserved in his Plays, and declares plainly for Modesty in his *Discoveries*; some of his Words are these.

A just Writer, whom he calls a true *Artificer*, will avoid *obscene* and *effeminate Phrase*. Where *Manners and Fashions are corrupted, Language is so* Discov. p. 700.
too. The Excess of Feasts and Apparel, are the Notes p. 701.
of a sick State; and the Wantonness of Language, of a sick Mind. A little after, he returns to the Argument, and applies his Reasoning more particularly to the Stage. *Poetry, (says he) and Picture, both behold Pleasure and Profit, as their common Object, but should abstain from all base Pleasures, lest they should wholly err from their End; and while they seek to better Mens Minds, destroy their Manners: Insolent and obscene Speeches, and Jests upon the best Men, are most likely to excite Laughter. But this is truly leaping from the Stage to the Tumbril a-* p. 706;
gain, reducing all Wit to the original Dung-Cart. 717.

More might be cited to this Purpose, but that may serve for another Occasion: In the mean Time I shall go on to *Beaumont and Fletcher*.

Fletcher's Faithful Shepherdess is remarkably Moral, and a Sort of Exhortation to Chastity. This Play met with ill Judges; 'twas hiss'd before half Acted, and seems to have suffer'd on the Account of its Innocence. Soon after, *Ben. Johnson* and *Beau-* Beau-
mont appear, and justify the Author in a Copy of mont's,
Verses. Works, &c.

Beau-
mont's,
Works, &c.

Verses. And as Beaumont commends Modesty in Fletcher, so he is commended himself by Mr. Earl for the same Quality.

*Such Passions, such Expressions meet my Eye,
Such Wit untainted with Obscenity.*

ibid.

And as I remember, *Jaspar Main* has some Stroaks to the same purpose. *Fletcher* is still more full for the Cause. Indeed nothing can be more express. He delivers himself by way of *Prologue*; where the Poet speaks in his own Person. The *Prologue* to the *Woman-Hater* very frankly lets the Audience know what they are to expect. *If there be any amongst you* (says he) *that come to hear lascivious Scenes, let them depart; For I do pronounce this, to the utter Discomfort of all Two-penny Gallery Men, you shall hear no Bawdry in it.* We find in those days Smut was the Expectation of a coarse Palate, and relish'd by none but Two-penny Customers. In the *Knight of the Burning Pestle*, part of the *Prologue* runs thus. *They were banish'd the Theatre at Athens, and from Rome hiss'd, that brought Parasites on the Stage with apish Actions, or Fools with uncivil Habits, or Courtizans with immodest Words.* Afterwards *Prologue*, who represents a Person, gives us more to the same purpose.

*Fly far from hence
All private Taxes, immodest Phrases,
Whatever may but look like Vicious.
For wicked Mirth never true Pleasure brings;
For honest Minds are pleas'd with honest Things.*

I have quoted nothing but Comedy in this Author. The Coronation is another; and the *Prologue* tells you there is

*No Undermirth, such as does lard the Scene,
For coarse Delight, the Language here is clean.*

And confident our Poet bad me say,
He'll bate you but the Folly of a Play.
For which, altho' dull Souls his Pen despise,
Who think it yet too early to be wise;
The Nobles yet will thank his Muse, at least
Excuse him, 'cause his Thought aim'd at the best.

Thus these *Poets* are in their Judgments clearly
ours. 'Tis true, their Hand was not always steddy.
But thus much may be averr'd, that *Fletcher's* lat-
ter *Plays* are the most inoffensive. This is either a
sign of the *Poet's* Reformation, or that the excep-
tionable Passages belong'd to *Beaumont*, who died
first.

To these Authorities of our own Nation, I shall
add a considerable Testimony out of Mr. *Corneille*.
This Author was sensible that though the Expres-
sion of his *Theodore* was altogether unsmutty, " Yet *Theodore.*
" the bare Idea of Prostitution uneffected, shock'd *Ed. Roven.*
" the Audience, and made the Play miscarry. *Ep. Ded.*
" The *Poet* protests he took great Care to alter
" the natural Complexion of the Image, and to
" convey it decently to the Fancy; and deliver'd
" only some part of the History as inoffensively as
" possible. And after all his Screening and Con-
" duct, the Modesty of the Audience would not
" endure that little, the Subject forced him upon.
" He is positive, the Comedies St. *Augustine* de-
" claimed against, were not such as the *French*.
" For theirs are not Spectacles of Turpitude, as
" that Father justly calls those of his Time. The
" *French*, generally speaking, containing nothing
" but Examples of Innocence, Piety and Virtue.

In this Citation we have the Opinion of the *Poet*,
the Practice of the *French Theatre*, and the Sense
of that *Nation*, and all very full to our Purpose.

To conclude this Chapter. By what has been of-
fered, it appears, that the *Present English Stage* is
superlatively scandalous. It exceeds the Liberties

of all Times and Countries. It has not so much as the poor Plea of a *Precedent*, to which most other ill Things may claim a Pretence. 'Tis mostly meer Discovery and Invention: A new World of *Vice* found out, and planted with all the Industry imaginable. *Aristophanes* himself, how bad soever in other respects, does not amplify, and flourish, and run through all the Topicks of Lewdness like these Men. The *Miscellany Poems* are likewise horribly Licentious. They are sometimes Collections from Antiquity, and often the worst Parts of the worst *Poets*. And to mend the Matter, the Christian *Translation* is more nauseous than the *Pagan Original*: Such Stuff I believe was never seen, and suffered before. In a word, If Poverty and Diseases, the Dishonour of Families, and the Debauching of Kingdoms, are such valuable Advantages, then I confess these Books deserve Encouragement: But if the Case is otherwise, I humbly conceive the Proceeding should be so too.

C H A P. II.

The Profaneness of the Stage.

ANother Instance of the Disorders of the Stage is their *Profaneness*; This Charge may come under these two Particulars.

- I. *Their Cursing and Swearing.*
- II. *Their Abuse of Religion and Holy Scripture.*

I. *Their Cursing and Swearing.*

What is more frequent than their Wishes of Hell and Confusion, Devils and Diseases, all the Plagues of this World, and the next, to each other. And as for Swearing; 'tis used by all Persons, and upon

all Occasions; by Heroes and Paltrons, by Gentlemen and Clowns, Love and Quarrels, Success and Disappointment, Temper and Passion, must be varnish'd, and set off with *Oaths*. At some times, and with some *Poets*, Swearing is no ordinary Relief. It stands up in the room of Sense, gives Spirit to a flat Expression, and makes a Period Musical and Round. In short, 'tis almost all the Rhetorick, and Reason some People are Masters of: The manner of Performance is different. Sometimes they mince the Matter, change the Letter, and keep the Sense, as if they had a mind to steal a Swearing, and break the Commandment without Sin. At another time, the Oaths are clipt, but not so much within the Ring, but that the *Image* and *Superscription* are visible. These Expedients I conceive are more for Variety than Conscience: For when the Fit comes on them, they make no Difficulty of Swearing at length. Instances of all these kinds may be met with in the *Old Batchelour*, *Double Dealer*, and *Love for Love*. And to mention no more, *Don Quixot*, the *Provok'd Wife*, and the *Relapse*, are particularly Rampant and Scandalous. The *English Stage* exceed their Predecessors in this, as well as other Branches of Immorality. *Shakespear* is comparatively sober, *Ben. Johnson* is still more regular; and as for *Beaumont* and *Fletcher*, in their Plays, they are commonly profligate Persons that swear, and even those are reprov'd for't. Besides, the Oaths are not so full of Hell and Defiance, as in the Moderns.

2. So much for Matter of Fact: And as for Point of Law, I hope there needs not many Words to prove Swearing a Sin: For what is more provoking than Contempt, and what Sin more contemptuous than common Swearing? What can be more Insolent and Irreligious, than to bring in God to attest our Trifles, to give Security for our Follies, and to make part of our Diversion? To play with

Majesty and Omnipotence in this manner, is to render it cheap and despicable. How can such Customs as these consist with the Belief of Providence or Revelation? The *Poets* are of all People most to blame. They want even the Plea of *Bullies* and *Sharps*. There's no Rencounters, no Starts of Passion, no sudden Accidents to discompose them. They swear in Solitude and cool Blood, under Thought and Deliberation, for Business and for Exercise: This is a terrible Circumstance; It makes all *Malice Prepenſe*, and enflames the Guilt, and the Reckoning.

And if Religion signifies nothing, (as I am afraid it does with some People) there is Law, as well as Gospel, against *Swearing*. 3 *Jac.* 1. *cap.* 21. is expressly against the *Play-House*. It runs thus.

FOR the preventing and avoiding of the great Abuse of the holy Name of God, in Stage-Plays, Enterludes, &c. Be it enacted by our Sovereign Lord, &c. That if at any time, or times, after the End of this present Session of Parliament, any Person or Persons do, or shall, in any Stage-Play, Enterlude, Shew, &c. jestingly or profanely, speak or use the Holy Name of God, or of Christ Jesus, or of the Holy Ghost, or of the Trinity, which are not be spoken, but with Fear and Reverence; shall forfeit for every such Offence, by him or them committed, Ten Pound: The one Moiety thereof to the King's Majesty, his Heirs, and Successors; the other Moiety thereof to him, or them, that will sue for the same in any Court of Record at Westminster; wherein no Essoin, Protection, or Wager of Law shall be allowed.

By this *Act* not only direct Swearing, but all vain Invocation of the Name of God is forbidden. This *Statute* well executed would mend the *Poets*, or sweep

sweep the *Box*: And the *Stage* must either reform, or not thrive upon Profaneness.

3dly. Swearing in the *Playhouse* is an ungentlemanly, as well as an unchristian Practice. The *Ladies* make a considerable part of the *Audience*. Now Swearing before Women is reckon'd a Breach of good Behaviour; and therefore a civil Atheist will forbear it. The Custom seems to go upon this Presumption; that the Impressions of Religion are strongest in Women, and more generally spread. And that it must be very disagreeable to them, to hear the Majesty of God treated with so little Respect. Besides, Oaths are a boisterous and tempestuous sort of Conversation; generally the Effects of Passion, and spoken with Noise, and Heat. Swearing looks like the beginning of a Quarrel, to which Women have an Aversion; as being neither arm'd by Nature, nor disciplin'd by Custom for such rough Disputes. A Woman will start at a Soldier's Oath, almost as much as at the Report of his Pistol: And therefore a well Bred Man will no more Swear than Fight in the Company of Ladies.

II. A *Second Branch* of the Profaneness of the *Stage* is their Abuse of Religion, and *Holy Scripture*. And here sometimes they don't stop short of Blasphemy. To cite all that might be collected of this kind would be tedious. I shall give the *Reader* enough to justify the Charge, and I hope to abhor the Practice.

To begin with the *Mock-Astrologer*. In the First *Act*, the *Scene* is a *Chapel*. And that the Use of such Consecrated Places may be the better understood, the Time is taken up in Courtship, Rallery, and Ridiculing Devotion. *Jacinta* takes her Turn among the rest. She interrupts *Theodosia*, and cries out: *Why Sister, Sister---will you pray? What Injury have I ever done you that you should pray in my Company? Wildblood* swears by *Mahomet*, rallies smuttilly upon the other World, and gives the Prefe-

- p. 31. rence to the Turkish Paradise. This Gentleman, to encourage *Jacinta* to a Compliance in Debauchery, tells her, *Heaven is all Eyes and no Tongue*. That is, it sees Wickedness but conceals it. He courts much at the same rate a little before. *When a Man comes to a great Lady, he is fain to approach her with Fear, and Reverence, methinks there's something of Godliness in it*. Here you have the Scripture burlesqu'd, and the Pulpit Admonition apply'd to Whoring. Afterwards *Jacinta* out of her great Breeding and Christianity, swears by *Alla* and *Mahomet*, and makes a Jest upon Hell. *Wildblood* tells his Man, that *such undesigning Rogues as he, make a Drudge of poor Providence*. And *Maskall*, to shew his Proficiency under his Masters, replies to *Bellamy*, who would have had him told a Lie. Sir, *upon the Faith of a Sinner, you have had my last Lie already. I have not one more to do me Credit, as I hope to be saved, Sir*.
- p. 34. 36.
- p. 55.

In the Close of the *Play*, they make Sport with Apparitions and Fiends. One of the Devils sneezes, upon this they give him the Blessing of the Occasion, and conclude *he has got Cold by being too long out of the Fire*.

p. 59.

The *Orphan* lays the Scene in *Christendom*, and takes the same Care of Religion. *Castalio* complements his Mistress to Adoration.

Orph. p. 20. *No Tongue my Pleasure and my Pain can tell:
'Tis Heaven to have thee, and without thee Hell.*

Polydor, when upon the Attempt to debauch *Mominia*, puts up this Ejaculation.

p. 31. *Blest Heaven, assist me but in this dear Hour.*

Thus the *Stage* worships the true God in Blasphemy, as the *Lindians* did *Hercules* by cursing and throwing Stones. This *Polydor* has another Flight of Profaneness, but that has got a certain *Protection*, and therefore must not be disturb'd.

Laſtan.

Profaneness of the Stage.

41

In the *Old Batchelour*, *Vain-love* asks *Belmour*,
Could you be content to go to Heaven?

Bell. Hum, not immediately in my Conscience, not p. 19.
heartily. ——— This is playing, I take it, with
Edge-Tools, To go to Heaven in jest, is the way
to go to Hell in earnest. In the Fourth *Act*, Lewd-
ness is represented with that Gaiety, as if the Crime
was purely imaginary, and lay only in Ignorance
and Preciseness. *Have you thoroughly consider'd* (says
Fondlewife) *how detestable, how heinous, and how cry-*
ing a Sin the Sin of Adultery is? Have you weigh'd I
say? For it is a very weighty Sin: And although it
may lie——yet thy Husband must also bear his part; p. 28.
For thy Iniquity will fall on his Head. I suppose this
Fit of Buffoonry and Profaneness, was to settle the
Conscience of young Beginners, and to make the
Terrors of Religion insignificant. *Belmour* desires
Latitia to give him *Leave to swear by her Eyes and her*
Lips: He kisses the Strumpet, and tells her, *Eter-*
nity was in that Moment. *Latitia* is horribly pro- p. 31.
fane in her Apology to her Husband; but having
the Stage-Protection of Smut for her Guard, we must
let her alone. *Fondlewife* stalks under the same p. 38.
Shelter, and abuses a plain Text of Scripture to an
impudent Meaning. A little before, *Latitia* when p. 39.
her Intrigue with *Belmour* was almost discover'd,
supports her self with this Consideration. *All my*
Comfort lies in his Impudence, and Heaven be prais'd,
he has a considerable Portion. This is the Play-house
Grace, and thus Lewdness is made a part of De- ibid.
votion! There's another Instance still behind: 'Tis
that of *Sharper* to *Vain-Love*, and lies thus.

I have been a kind of God-father to you, yonder: I
have promis'd and vow'd something in your Name, which id. 49.
I think you are bound to perform. For Christians to
roll upon their Baptism is somewhat extraordi-
nary; But since the *Bible* can't escape it, 'tis the
less Wonder to make bold with the *Catechism*.

In

Double Dealer, p.

34.

p. 36.

p. 55.

p. 40.

In the *Double Dealer*, Lady Plyant cries out *Jesu*, and talks Smut in the same Sentence. Sir Paul Plyant, whom the Poet dubb'd a Fool when he made him a Knight, talks very piously! *Blessed be Providence, a poor unworthy Sinner, I am mightily beholden to Providence:* And the same Word is thrice repeated upon an odd Occasion. The Meaning must be, that *Providence* is a ridiculous Supposition, and that none but Block-heads pretend to Religion. But the Poet can discover himself farther if Need be. Lady Froth is pleased to call *Jebu* a *Hackney-Coachman*. Upon this, *Brisk* replies, *If Jebu was a Hackney-Coachman, I am answer'd,——You may put that into the Marginal Note though, to prevent Criticisms——only mark it with a small Asterism, and say, Jebu was formerly a Hackney-Coachman.* This, for a heavy Piece of Profaneness, is no doubt thought a lucky one, because it burlesques the Text, and the Comment, all under one. I could go on with the *Double Dealer*, but he'll come in my way afterwards, and so I shall part with him at present. Let us now take a View of *Dorax Sebastian*. And here the Reader can't be long unfurnish'd. *Dorax* shall speak first:

Shall I trust Heaven——

With my Revenge? then where's my Satisfaction?

Sebast. p. 9. No, it must be my own, I scorn a Proxy.

But *Dorax* was a Renegado, what then? He had renounc'd Christianity, but not Providence. Besides, such hideous Sentences ought not to be put in the Mouth of the Devil. For that which is not fit to be heard, is not fit to be spoken. But to some People an Atheistical Rant is as good as a Flourish of Trumpets. To proceed; *Antonio*, tho' a profess'd Christian, mends the Matter very little. He is looking on a Lot which he had drawn for his Life: This proving unlucky, after the Preamble of a Curse or two, he calls it,

As black as Hell, another lucky Saying!
I think the Devil's in me : ——— good again,
I cannot speak one Syllable but tends
To Death, or to Damnation.

Id. p. 10.

Thus the Poet prepares his Bullies for the other World! Hell and Damnation are strange entertaining Words upon the Stage! Were it otherwise, the Sense in these Lines, would be almost as bad as the Conscience. The *Poem* warms and rises in the working; and the next Flight is extremely remarkable:

Not the last Sounding could surprize me more,
That summons drowsy Mortals to their Doom,
When call'd in haste, they fumble for their Limbs.

p. 47.

Very Solemnly and Religiously express'd! *Lucian* and *Celsus* could not have ridiculed the Resurrection better! Certainly the Poet never expects to be there. Such a light Turn would have agreed much better to a Man who was in the Dark, and was feeling for his Stockings. But let those who talk of *Fumbling* for their Limbs, take Care they don't find them too fast. In the Fourth Act, *Mustapha* dates his *Exaltation to Tumult*, from the second Night of the Month *Abib*. Thus you have the holy Text abused by Captain *Tom*, and the Bible torn by the Rabble! The Design of this Liberty I can't understand, unless it be to make *Mustapha* as considerable as *Moses*; and the Prevalence of a Tumult, as much a Miracle as the Deliverance out of *Ægypt*. We have heard this Author hitherto in his *Characters*, let us hear him now in his own Person. In his *Dedication of Aurenzebe* he is so hardy as to affirm, That he who is too lightly reconciled after high Provocation, may recommend himself to the World for a Christian, but I should hardly trust him for a Friend. And why is a Christian not fit to make a Friend of? Are the Principles of Christi-

Id. p. 83.

Exod. xiii.

4.

Christianity defective, and the laws of it ill contriv'd? Are the Interests and Capacities of Mankind overlook'd? Did our Great Master bind us to Disadvantage, and make our Duty our Misfortune? And did he grudge us all the Pleasures and Securities of Friendship? Are not all these horrid Suppositions? Are they not a flat Contradiction to the *Bible*, and a Satyr on the Attributes of the Deity? Our Saviour tells us, we must *forgive until Seventy times Seven*; That is, we must never be tired out of Clemency and good Nature. He has taught us to pray for the Forgiveness of our own Sins, only upon the Condition of forgiving others. Here is no Exception upon the Repetition of the Fault, or the Quality of the Provocation. Mr. *Dryden*, to do him right, does not dispute the Precept. He confesses this is the Way to be a Christian; but for all that, he *should hardly trust him for a Friend*. And why so? Because the *Italian Proverb* says, *He that forgives the second time is a Fool*. This lewd Proverb comes in for Authority, and is a Piece of very pertinent Blasphemy! Thus, in some Peoples *Logick*, one Proof from Atheism is worth ten from the *New Testament*. But here the Poet argues no better than he believes. For most certainly, a Christian of all others is best qualified for Friendship: For he that loves his Neighbour as himself, and carries Benevolence and good Nature beyond the Heights of Philosophy: He that is not govern'd by Vanity, or Design: He that prefers his Conscience to his Life, and has Courage to maintain his Reason: He that is thus qualified, must be a good Friend: And he that falls short, is no good Christian. And since the Poet is pleas'd to find Fault with Christianity, let us examine his own Scheme. Our

*Ibid.**Ibid.*

Minds (says he) *are perpetually wrought on by the Temperament of our Bodies, which makes me suspect they are nearer allied than either our Philosophers, or School-Divines will allow them to be.* The meaning

is,

is, he suspects our Souls are nothing but organiz'd Matter: Or, in plain *English*, our *Souls* are nothing but our Bodies; and then when the Body dies, you may guess what becomes of them! Thus the Authorities of Religion are weaken'd, and the Prospect of the other World almost shut up. And is this a likely Supposition for Sincerity and good Nature? Does Honour use to rise upon the Ruins of Conscience? And are People the best Friends where they have the least Reason to be so? But not only the Inclinations to Friendship must languish upon this Scheme, but the very Powers of it are as it were destroy'd. By this System, no Man can say his Soul is his own. He can't be assured the same Colours of Reason and Desire will last. Any little Accident from *without* may metamorphose his Fancy, and push him upon a new Set of Thoughts. *Matter* and *Motion* are the most humourfome capricious Things in Nature; and withal, the most arbitrary and uncontroll'd. And can Constancy proceed from Chance, Choice from Fate, and Virtue from Necessity? In short, a Man at this rate, must be a Friend or an Enemy in spight of his Teeth, and just as long as the *Atoms* please, and no longer: Every change in *Figure* and *Impulse*, must alter the Idea, and wear off the former Impression. So that by these Principles, Friendship will depend on the *Seasons*, and we must look in the *Weather Glass* for our Inclinations. But this 'tis to refine upon Revelation, and grow wiser than Wisdom! The same Author in his Dedication of *Juvenal* and *Persius*, has these Words: *My Lord, I am come to the last Petition of Abraham; If there be ten righteous Lines in this vast Preface, spare it for their sake; and also spare the next City, because it is but a little one.* Here the Poet stands for *Abraham*, and the Patron for God Almighty: And where lies the Wit of all this? In the Decency of the Comparison? I doubt not. And for the *next City*

Ded. p. 51.

City he would have spared, he is out in the Allusion. 'Tis no *Zoar*, but much rather *Sodom* and *Gomorrhah*: Let them take care the Fire and Brimstone does not follow; and that those who are so bold with *Abraham's* Petition, are not forced to that of *Dives*. To beg Protection for a lewd Book in *Scripture-Phrase*, is very extraordinary! 'Tis in effect to prostitute the holy Rhetorick, and send the *Bible* to the *Brothel*! I can hardly imagine why these Tombs of Antiquity were raked in, and disturb'd! Unless it were to conjure up a departed Vice, and revive the Pagan Impurities; unless it were to raise the Stench of the Vault, and poison the Living with the Dead. Indeed *Juvenal* has a very untoward way with him in some of his Satyrs. His Pen has such a Libertine Stroak, that 'tis a Question whether the Practice, or the Reproof, the Age, or the Author, were the more licentious. He teaches those Vices he would correct, and writes more like a Pimp than a *Poet*. And truly I think there is but little of Lewdness lost in the *Translation*. The sixth and eleventh *Satyrs* are particularly remarkable. Such nauseous Stuff is almost enough to debauch the *Alphabet*, and make the Language scandalous. One would almost be sorry for the Privilege of *Speech*, and the Invention of *Letters*, to see them thus wretchedly abused. And since the Business must be undertaken, why was not the Thought blanched, the Expression made remote, and the ill Features cast into Shadows? I'm mistaken if we have not Lewdness enough of our own Growth, without Importing from our Neighbours. No this can't be. An Author must have Right done him, and be shewn in his own Shape, and Complexion. Yes by all means! Vice must be disrobed, and People poison'd, and all for the sake of Justice! To do Right to such an Author is to burn him. I hope Modesty is much better than Resemblance. The Imitation of

an ill Thing is the worse for being exact: And sometimes to report a Fault is to repeat it.

To return to his *Plays*. In *Love Triumphant*, Garcia makes *Veramond* this Compliment:

*May Heaven and your brave Son, and above all,
Your own prevailing Genius guard your Age.*

*Love Tri-
umph. p. 3.*

What is meant by his Genius, in this Place, is not easy to discover, only that 'tis something which is a better Guard than Heaven. But 'tis no Matter for the Sense, as long as the Profaneness is clear. In this *Act*, Colonel *Sancho* lets *Carlos* know the old Jew is dead, which he calls good News.

Carl. *What Jew?*

Sanch. *Why the rich Jew my Father, he is gone to Id. p. 11.*
the Bosom of Abraham his Father, and I his Christian
Son am left sole Heir. A very mannerly Story! But
why does the Poet acquaint us with Sancho's Re-
gion? The Case is pretty plain: 'Tis to give a
Lustre to his Profaneness, and make him burlesque
St. Luke with the better Grace. Alphonso com- Id. p. 21.
plains to Victoria that Nature dotes with Age. His
Reason is, because Brother and Sister can't marry
as they did at first: 'Tis very well! We know
what Nature means in the Language of Christianity,
and especially under the Notion of a Law-giver.
Alphonso goes on, and compares the Possession of
incestuous Love to Heaven. Yes, 'tis Eternity in p. 34.
little.

It seems Lovers must be distracted, or there's no Diversion. A Flight of Madness, like a Faulcon's *Lessening*, makes them the more gaz'd at! I am now coming to some of the Poet's Divinity. And here *Vengeance* is said to be so sweet Morsel,

that Heaven reserves it for it's proper Taste.

p. 58.

This

p. 62.

I Eliz.
cap. 2.

This belike is the Meaning of those Texts, *that God is good and gracious, and slow to anger, and doeth not willingly afflict the Children of Men!* From expounding the Bible, he goes to the the Common Prayer. And as Carlos interprets the Office of Matrimony, **For Better for Worse,** is for *Virgin for Whore*; And that the Reference might not be mistaken, the Poet is careful to put the Words *Italick*, and great Letters. And by the way, he falls under the Penalty of the Statute for depraving the Common-Prayer.

p. 63.

p. 72.

Love for
Love, p. 49.

Sancho upon reading a Letter which he did not like; cries, *Damn it, it must be all Orthodox.* *Damn* and *Orthodox* clapt together, make a lively Rant because it looks like cursing the Creed. The most extraordinary Passage is behind; Sancho was unhappily married: Carlos tells him, *For your comfort, Marriage they say is holy.* Sancho replies: *Ay, and so is Martyrdom as they say, but both of them are good for just nothing; but to make an End of a Man's Life.* I shall make no Reflections upon this: There needs no reading upon a Monster: 'Tis shewn enough by its own Deformity. *Love for Love* has a Strain like this, and therefore I shall put them together: *Scandal* solicits Mrs. *Foresight*: She threatens to tell her Husband. He replies, *He will die a Martyr rather than disclaim his Passion.* Here we have Adultery dignified with the Style of Martyrdom: As if 'twas as honourable to perish in Defence of Whoring, as to die for the Faith of Christianity. But these *Martyrs* will be a great while in burning, and therefore let no body strive to grace the Adventure, or encrease the Number. And now I am in this *Play*, the Reader shall have more. *Jeremy* who was bred at the University, calls the natural Inclinations to eating and drinking, *Whoreson Appetites.* This is strange Language! The *Manicheans*, who made Creation the Work of the Devil, could scarcely have been thus coarse.

But

But the Poet was *Jeremy's Tutor*, and so that My-^{p. 26.}
 tery is at an End. Sir *Sampson* carries on the Ex-
 postulation, rails at the Structure of humane Bo-
 dies, and says, *Nature has been Provident only to*^{p. 27.}
Bears and Spiders. This is the Author's Paraphrase
 on the 139 Psalm; And thus he gives God thanks
 for the Advantage of his Being! The Play ad-
 vances from one Wickedness to another, from the
Works of God to the Abuse of his Word. Fore-^{p. 47.}
 sight confesses 'tis natural for Men to mistake. Scan-
 dal replies, *You say true, Man will err, meer Man*
will err—— but you are something more—— There
have been wise Men; but they were such as you——
Men who consulted the Stars, and were Observers of
Omens—— Solomon was wise, but how?—— by his
Judgment in Astrology. 'Tis very well! *Solomon and*
Fore-sight had their Understandings qualified alike.
 And pray what was *Fore-sight*? Why an illiterate^{Vid. Per-}
 Fellow. A pretender to Dreams, *Astrology, Palme-son.*^{Dram.}
stry, &c. This is the Poet's Account of Solomon's
 supernatural Knowledge! Thus the wisest Prince
 is dwindled into a Gipsy! And the glorious Mira-
 cle resolved into Dotage, and Figure-flinging!
 Scandal continues his Banter, and says, the wise
 Men of the East owed their Instruction to a Star;
 which is rightly observ'd by Gregory the Great in fa-
 vour of *Astrology*. This was the Star which shone
 at our Saviour's Birth. Now who could imagine
 by the Levity of the Occasion, that the Author
 thought it any better than an *Ignis Fatuus*, or Sy-
 drophe's Kite in *Hudibras*? Sir *Sampson* and the fine
Angelica, after some lewd Raillery, continue the Al-
 legory, and drive it up into Profaneness. For this
 Reason the Citation must be imperfect.

Sir Sampf. *Sampson's a very good Name for——*
your Sampsons were strong Dogs from the Beginning.

Angel. *Have a care—— If you remember, the*
strongest Sampson of your Name pull'd an old House^{p. 80.}
over his Head at last. Here you have the sacred Hi-

E

story

p. 91.

story burlesqu'd, and *Sampson* once more brought into the House of *Dagon*, to make sport for the *Philistines*! To draw towards an End of this Play, *Tattle* would have carried off *Valentine's* Mistress. This latter, expresses his Resentment in a most divine Manner! *Tattle*, *I thank you, you would have interpos'd between me and Heaven, but Providence has laid Purgatory in your way.* Thus Heaven is debas'd into an Amour, and Providence brought in to direct the Paultry concerns of the Stage! *Angelica* concludes much in the same Strain. *Men are generally Hypocrites and Infidels, they pretend to Worship, but have neither Zeal, nor Faith; How few like Valentine would persevere unto Martyrdom? &c.* Here you have the Language of the Scriptures, and the most solemn Instances of Religion, prostituted to Courtship and Romance! Here you have a Mistress made God Almighty, ador'd with Zeal and Faith, and worshipp'd up to Martyrdom! This if 'twere only for the Modesty, is strange Stuff for a Lady to say of herself. And had it not been for the Profane Allusion, would have been cold enough in all Conscience.

p. 92.

Prov. Wife
p. 38.

The *Provok'd Wife* furnishes the Audience with a drunken Atheistical Catch: 'Tis true this Song is afterwards said to be *Full of Sin and Impudence.* But why then was it made? This Confession is a miserable *Salvo*; and the Antidote is much weaker than the Poison: 'Tis just as if a Man should set a House in a Flame, and think to make amends by crying *Fire* in the Streets. In the last *Act*, *Rasor* makes his Discovery of the Plot against *Belinda* in Scripture-Phrase. I'll give it the Reader in the Author's Dialogue.

Id. p. 77.

Belind. *I must know who put you upon all this Mischief.*

Rasor. *Sathan and his Equipage. Woman tempted me, Lust weaken'd,—— And so the Devil overcame me: As fell Adam, so fell I.*

Profaneness of the Stage.

51

Belind. Then pray, Mr. Adam, Will you make us acquainted with your Eve?

[Rasor unmaskes Mademoiselle, and says,] *This is the Woman that tempted me: But this is the Serpent (meaning Lady Fanciful) that tempted the Woman; And if my Prayers might be heard, her Punishment for so doing, should be like the Serpent's of old, &c.* This Rasor in what we hear of him before, is all Roguery, and Debauch: But now he enters in Sackcloth, and talks like Tribulation in the Alchemist. His Character is chang'd to make him the more Profane; And his Habit, as well as Discourse, is a Jest upon Religion. I am forced to omit one Line of his Confession. The Design of it is to make the Bible deliver an obscene Thought: And because the Text would not bend into a lewd Application, he alters the Words for this Purpose, but passes it for Scripture still. This sort of Entertainment is frequent in the *Relapse*. Lord Foplington laughs at the publick Solemnities of Religion, as if 'twas a ridiculous Piece of Ignorance, to pretend to the Worship of a God. He Discourses with Berinthia and Amanda in this Manner: *Why Faith Madam,—— Sunday is a vile Day, Relapse, I must confess. A Man must have very little to do p. 32, 33. at Church that can give an Account of the Sermon. And a little after: To mind the Prayers or the Sermon, is to mind what one should not do. Lory tells young Fashion, I have been in a lamentable Flight ever since that Conscience had the Impudence to intrude into your Company. His Master makes him this comfortable Answer, Be at peace, it will come no more:—— I have kick'd it down Stairs. A little before, he breaks out into this Rapture, Now Conscience I defy thee! By the way, we may observe, that this young Fashion is the Poet's Favourite. Berinthia and Worthby, two Characters of Fiv. vid. infra. gure, determine the Point thus, in defence of Pimping.*

p. 51.

Berinth. *Well, I would be glad to have no Body's Sins to answer for, but my own. But where there is a Necessity——*

Worth. *Right as you say, where there is a Necessity, a Christian is bound to help his Neighbour.*

Nurse, after a great Deal of profane Stuff, concludes her Expostulation in these Words: *But his Worship (young Fashion) overflows with his Mercy and his Bounty; he is not only pleas'd to forgive us our Sins—— but which is more than all, has pre-*
 p. 96, 97. *vail'd with me to become the Wife of thy Bosom.*
 This is very heavy, and ill dress'd; and an Atheist must be sharp set to relish it. The virtuous *Amanda* makes no Scruple to charge the Bible with Untruths.

Ibid.

——*What slippery Stuff are Men compos'd of? Sure the Account of their Creation's false, And 'twas the Woman's Rib that they were form'd of.*

Thus this Lady abuses herself, together with the Scripture, and shews her Sense and her Religion to be much of a Size.

p. 91.

Berinthia, after she has given in a Scheme for the debauching *Amanda*, is thus accosted by *Worship*: *Thou Angel of Light, let me fall down and adore thee!* A most Seraphick Compliment to a Procurefs! And 'tis possible some Angel or other may thank him for't in due Time.

I am quite tired with these wretched Sentences. The Sight indeed is horrible, and I am almost unwilling to shew it. However they shall be produced like Malefactors, not for Pomp, but Execution. Snakes and Vipers, must sometimes be look'd on, to destroy them. I can't forbear expressing my self with some Warmth under these Provocations. What Christian can be unconcern'd at such intolerable Abuses? What can be a just Reason for Indignation than Insolence and Atheism? Resentment can never be better shewn

nor Aversion more seasonably exerted! Nature made the Ferment and Rising of the Blood, for such Occasions as this. On what unhappy Times are we fallen! The Oracles of Truth, the Laws of Omnipotence, and the Fate of Eternity are laugh'd at and despis'd! That the *Poets* should be suffer'd to play upon the *Bible*, and Christianity be hooted off the *Stage*! Christianity, that from such feeble Beginnings made so stupendious a Progress! That overbore all the Oppositions of Power, and Learning; and with twelve poor Men, outstretch'd the *Roman Empire*! That this glorious Religion, so reasonable in its Doctrine, so well attested by Miracles, by Martyrs, by all the Evidence that *Faët* is capable of, should become the Diversion of the Town, and the Scorn of Buffoons! And where, and by whom is all this Outrage committed? Why not by *Julian*, or *Porphyry*, not among Turks or Heathens; but in a Christian Country, in a Reform'd Church, and in the Face of Authority! Well! I perceive the Devil was a Saint in his *Oracles*, to what he is in his *Plays*. His Blasphemies are as much improv'd as his Style, and one would think the Muse was *Legion*! I suppose the *Reader* may be satisfied already: But if he desires farther Proof, there's something more flamingly impious behind.

The Christian *Almeida*, when *Sebastian* was in danger, raves and foams like one possess'd,

But is there Heaven? For I begin to doubt.

Now take your swing, ye impious, sin unpunish'd,

Eternal Providence seems over-watch'd,

And with a slumbring Nod assents to Murther.

Don Sebastian,
p. 51.

In the next *Page*, she bellows again much after the same Manner. The *Double Dealer*, to say the least of him, follows his Master in this Road, *Pasibus æquis*. Sir *Paul Plyant* one would think had done his Part: But the ridiculing of *Providence*

won't satisfy all People: And therefore the next Attempt is somewhat bolder.

Double Dealer,
p. 19.
p. 17.

p. 44.

Double Dealer,
p. 18.

Gen. 2.
St. Matth.
19.

Love, &c.
p. 59, 61.

Provok'd Wife, p. 13.

p. 4.

Sir Paul. Hold your self contented, my Lady Ply-ant,—I find Passion coming upon me by Inspiration. In Love Triumphant, Carlos is, by the Constitution of the Play, a Christian; and therefore must be construed in the Sense of his Religion. This Man blunders out this horrible Expression. Nature has given me my Portion in Sense with a P—to her, &c. The Reader may see the Hellish Syllable at length, if he pleases. This Curse is borrowed for *Young Fashion* in the *Relapse*. The *Double Dealer* is not yet exhausted. *Cynthia* the top Lady grows thoughtful. Upon the Question, she relates her Contemplation. *Cynth. I am thinking* (says she) *that tho' Marriage makes Man and Wife one Flesh, it leaves them two Fools.* This Jest is made upon a Text in *Genesis*, and afterwards applied by our Saviour to the Case of Divorce. *Love for Love* will give us a farther Account of this Author's Proficiency in the *Scriptures*. Our blessed Saviour affirms himself to be the *Way, the Truth, and the Light*, that he came to bear Witness to the Truth, and that his Word is Truth. These Expressions were remembered to good Purpose. For *Valentine* in his pretended Madness, tells *Buckram* the Lawyer; *I am Love, &c. Truth,—I am Truth.—Who's that, that's out of his way, I am Truth, and can set him right.* Now a Poet that had not been smitten with the Pleasure of Blasphemy, would never have furnish'd Frenzy with Inspiration; nor put our Saviour's Words in the Mouth of a Madman. *Lady Brute*, after some struggle between Conscience and Lewdness, declares in Favour of the latter. She says, *the Part of a downright Wife is to Cuckold her Husband.* And tho' this is against the strict Statute-Law of Religion, yet if there were a Court of Chancery in Heaven, she should be sure to cast him.

This Brass is double gilt. First, It supposes

no Equity in Heaven. And *Secondly*, if there was, *Adultery* would not be punish'd! The Poet afterwards acquaints us by this Lady, that Blasphemy is no Woman's Sin. Why then does she fall into it? Why in the mid'st of Temper and Reasoning? What makes him break in upon his own Rules? Is Blasphemy never unseasonable upon the Stage, and does it always bring its excuse along with it? The *Relapse* goes on in the same Strain. When *Young Fashion* had a Prospect of cheating his elder Brother, he tells *Lory*, *Providence thou seest Relapse*; at last takes Care of Men of Merit. *Berinthia*, who has engag'd to corrupt *Amanda* for *Worthy*; attacks her with this Speech, *Mr. Worthy used you like a Text, he took you all to pieces*, and it seems, was particular in her Commendation. Thus she runs on for several Lines, in a lewd and profane Allegory. In the Application, she speaks out the Design, and concludes with this pious Exhortation! *Now consider what has been said, and Heaven give you Grace to put it in Practice*; that is to play the Whore. There are few of these last Quotations, but what are plain Blasphemy, and within the Law. They look reeking as it were from *Pandæmonium*, and almost smell of Fire and Brimstone. This is an Eruption of Hell with a Witness! I almost wonder the Smoak of it has not darken'd the Sun, and turn'd the Air to Plague and Poison! These are outrageous Provocations; enough to arm all Nature in revenge; to exhaust the Judgments of Heaven, and sink the *Island* in the Sea! What a spite have these Men to the God that made them. How do they rebel upon his Bounty, and attack him with his own Reason? These Giants in Wickedness, how would they ravage with a Stature proportionable? They that can swagger in Impotence, and blaspheme upon a Mole-hill, what would they do if they had Strength to their Good-Will? And what can be the Ground

Eccles. viii.
11.

of this Confidence, and the Reason of such horrid Presumption? Why the *Scripture* will best satisfy the Question. *Because Sentence against an evil Work is not executed speedily, therefore the Heart of the Sons of Men is fully set in them to do evil.*

Gal. vi.

Clemency is Weakness with some People; And the Goodness of God which should lead them to repentance, does but harden them the more. They conclude he wants Power to punish, because he has Patience to forbear. Because there is a Space between Blasphemy and Vengeance; and they don't perish in the Act of Defiance; because they are not blasted with Lightning, transfix'd with Thunder, and guarded off with Devils, they think there's no such Matter as a Day of Reckoning. *But let no Man be deceiv'd, God is not mock'd; not without danger they may be assured. Let them retreat in time, before the Flood run over them: Before they come to that Place, where Madness will have no Musick, nor Blasphemy any Diversion.*

And here it may not be amiss to look a little into the Behaviour of the *Heathens*. Now 'tis no wonder to find them run riot upon this Subject. The Characters of their Gods were not unblemish'd. Their Prospect of the other World was but dim; neither were they under the Terrors of *Revelation*. However, they are few of them so bad as the *Moderns*.

Eunuch.
Hauton.
A. 5. 1.
Adelph.
A. 5. 7.

Terence does not run often upon this Rock. 'Tis true, *Chærea* falls into an ill Rapture after his Success. *Chremes* bids his Wife not tire the Gods with Thanks: And *Æschinus* is quite sick of the religious Part of the Wedding. These Instances, excepting his swearing, are the most, (and I think near all the) exceptionable Passages of this *Author*.

Plautus is much more bold. But then his Sallies are generally made by *Slaves* and *Panders*.

This makes the Example less dangerous, and

some Sort of Extenuation. I grant this imperfect Excuse won't serve him always. There are some Instances where his *Persons* of better Figure are guilty of lewd Defences, profane Flights, and lawcy Expostulation. But the *Roman* Deities were beings of ill Fame, 'tis the less Wonder therefore if the *Poets* were familiar with them. However, *Plautus* has something good in him, and enough to condemn the Practice. *Pleusides* would gladly have had the Gods change the Method of Things in some particulars. He would have had frank good humour'd people long liv'd, and close-fisted Knaves die young. To this *Periphetomenes* gravely answers, That 'tis great Ignorance, and Misbehaviour to censure the Conduct of the Gods, or speak dishonourably of them. In *Pseudolus* the Procurer *Ballio* talks profanely. Upon which *Pseudolus* makes this Reflection: This fellow makes nothing of Religion, how can we trust him in other Matters? For the Gods, whom all People have the greatest Reason to fear, are most slighted by him.

Lyconides.

Aulular.

A. 2. 4. Pa-

lastra Rud.

A. 1. 3.

Dinar-

chus. Tru-

cul. A. 2. 4.

Mil. Glor.

Pseud.

A. 1. 3.

The *Greek* Tragedians are more staunch, and write nearer the Scheme of natural Religion. 'Tis true, they have some bold Expressions: But then they generally reprove the Liberty, and punish the Men. *Prometheus* in *Æschylus* blusters with a great Deal of Noise and Stubbornness. He is not for changing Conditions with *Mercury*: And chuses rather to be miserable, than to submit even to *Jupiter* himself. The *Chorus* rebuke him for his pride, and threaten him with greater Punishment. And the *Poet*, to make all sure, brings him Execution before the End of the *Play*. He discharges Thunder and Lightning at his Head, shakes his Rock with an Earthquake, turns the Air into Whirl-wind, and draws up all the Terrors of Nature to make him an Example. In his expedition against *Thebes*, *Eteocles* expects *Capaneus* should be destroy'd for his Blasphemies; which happen'd

Prom.

vincit. 57.

p. 92.

- happen'd accordingly. On the other Hand; *Amphiaraus* being a Person of Virtue and Piety, they are afraid lest he should succeed. For a religious
- p. 101. *Enemy is almost invincible. Darius's Ghost lays Xerxes's Ruin upon the Excess of his Ambition 'Twas, because he made a Bridge over the Hellespont*
- Hegor. 161. *used Neptune contumeliously, and thought himself superior to Heaven. This Ghost tells the Chorus, that the Persian Army miscarried for the Outrages they did to Religion, for breaking down the Altars, and plundering the Gods.*
- 164.

Ajax's Distraction is represented as judicial in Sophocles. 'Twas inflicted for his Pride and Atheism.

Ajax. Flaggell. "When his Father bid him be brave but religious withal, he haughtily replied, that 'twas for Cowards to beg the Assistance of the Gods
"as for his Part, he hoped to conquer without them." And when *Minerva* encouraged him to charge the Enemy,

Τὸτ' ἀντιφωρεῖ δεινὸν ἀρρητόντ' ἔωϋ,

He made her this lewd and insufferable Answer
"Pray withdraw, and give your Countenance elsewhere, I want no Goddeses to help me to do my Business." This Insolence made *Minerva* hate him; and was the Cause of his Madness and Self-murder. To proceed. The *Chorus* condemns the Liberty of *Jocasta*, who obliquely charged a Priestess upon the Oracle: Tho' after all, she did not tax *Apollo*, but his Ministers.

Ædip. Tyr. ran. p. 187.

The same *Chorus* recommends Piety and Religion upon the Gods, and threatens Pride and Irreligion with Destruction. In *Antigone*, *Tiresias* advises *Creon* to wave the Rigour of his Edict, and not let the Body of *Polynices* lie unburied, and exposed. He tells him the Altars were already polluted with humane Flesh. This had made the Language of the Birds unintelligible, and confounded the Marks of Augury. *Creon* replies in

p. 188.

Antig. p. 256.

age, and says, he would not consent to the Burial of *Polynices*: No, tho' 'twere to prevent the Eagle's throwing Part of the Carcass in *Jove's* *Chair of State*. This was a bold Flight; but 'tis not long before he pays for't. Soon after, his son, and Queen, kill themselves. And in the close, the Poet, who speaks in the *Chorus*, explains the Misfortune, and points upon the Cause, and affirms, that *Creon* was punish'd for his Haughtiness and Impiety. To go on to his *Trachinæ*. *Hercules* in all the Extremity of his Torture does not fall foul upon Religion. 'Tis true, he shows much Impatience as 'tis possible. His Person, his Pain, and the Occasion of it, were very extraordinary. These Circumstances make it somewhat natural for him to complain above the common rate. The Greatness of his Spirit, the Feavor of his Blood, and the Rage of his Passion, could hardly fail of putting Force, and Vehemence into his Expressions. Tho' to deal clearly, he seems better furnished with Rhetorick, than true Fortitude. But after all, his Disorders are not altogether *Trach.* ungovern'd: He is uneasy, but not impious, and *p. 368.* profane.

I grant *Hercules Æteus* in *Seneca*, swaggers at a strange rhodomontading Rate. But the Conduct of this Author is very indifferent. He makes a sneer *Salamander* of his *Hero*, and lets him declaim with too much of Length, Curiosity and Affectation, for one in his Condition: He harangues it with great Plenty of Points, and Sentences in the Fire, and lies Frying, and Philosophising for near hundred Lines together. In fine, this Play is so injudiciously manag'd, that *Heinsius* is confident it was written by neither of the *Seneca's*, but by some later Author of a lower Class. To return to *Sophocles's Trachinæ*. *Hyllus* reproaches the Gods *Trach.* with neglect, because they gave *Hercules* no Assistance, and glances upon *Jupiter* himself. This *p. 375.* fally

fally is not so thoroughly corrected as formerly. 'Tis true, the *Chorus* make some little Satisfaction immediately after. They resolve all Surprizes of Misfortune, all Revolutions of States or Families into the Will and Permission of *Jupiter*. This, by Implication, they make an Argument for Acquiescence. Besides, the Poet had laid in a Sort of Caution against Misconstruction before. For the *Messenger* tells *Dejanira*, that we ought not to murmur at the Conduct of *Jupiter*.

Trach.
p. 340.

——— Τῷ λόγῳ δ' ἔχρη φθόνον
Γύναι, προσεῖναι, Ζεὺς ὅτε πεινῶν Φανῇ.

This for a Heathen is something, tho' not enough. *Cleomenes's* Rant seems an Imitation of *Hyllus*, only 'tis bolder, and has nothing of the Rashness of Youth to excuse it. Besides, *Sophocles* throws in somewhat by way of Preservative. Whereas in *Cleomenes*, the Boy *Cleonidas* has the better on the wrong Side, and seems to carry the Cause of Atheism against his Father. This Scene of a *Famine* Mr. *Dryden* calls a Beauty; and yet methinks *Cleora* is not very charming! Her Part is to tell you the Child suck'd to no purpose.

Cleom. p.
54.

Id. p. 55.

p. 54.

*It pull'd, and pull'd but now, but nothing came,
At last it drew so hard that the Blood follow'd;
And that red Milk I found upon its Lips,
Which made me swoon for Fear.*

There's a Description of Sucking for you! and truly one would think the Muse on't were scarcely wean'd. This Lady's Fancy is just *Slip-Stocking-high*; and she seems to want Sense, more than her Breakfast. If this Passage would not shine, the Poet should have let it alone. 'Tis *Horace's* Advice.

De Arte
Poet.

——— Et quæ
Desperas tractata nitescere posse, relinquit.

The greatest Part of the Life of this *Scene* is spent in Impious Rants, and Atheistical Disputes. To do the Author right, his *Characters* never want Spirits for such Service, either full or fasting. Some People love to say the worst Things in the best Manner; to perfume their Poisons, and give Air to Deformity.

There is one ill Sentence in *Sophocles* behind. *Philoctetes* calls the Gods *Kaxoi*, and libels their Administration. This Officer we must understand as left upon a solitary Island, ill used by his friends, and harra's'd with Poverty and Ulcers, for ten Years together. These, under the Ignorance of Paganism, were trying Circumstances, and take off somewhat of the Malignity of the Complaint. Afterwards he seems to repent, and declares his Assurance that the Gods will do Justice, and prays frequently to them. The Conclusion of this Play is remarkably Moral. Here *Hercules* appears in *Machine*; acquaints *Philoctetes* with his own glorious Condition: That his Happiness was the Reward of Virtue, and the Purchase of Merit. He charges him to pay a due Regard to Religion; for Piety would recommend him to *Jupiter* more than any other Qualification. It went into the other World with People, and they found their Account in't both living and dead.

Upon the whole; the *Plays* of *Æschylus* and *Sophocles* are formed upon Models of Virtue: They join Innocence with Pleasure, and design the Improvement of the Audience.

In *Euripides's Bacchæ*, *Pentheus* is pull'd in pieces for using *Bacchus* with disrespect. And the *Chorus* observes, that God never fails to punish Impiety, and Contempt of Religion. *Polyphemus* blasphemes Atheistically, and pretends to be as great as *Jupiter*: But then his Eye is burnt out in the fifth Act. And the *Chorus* in *Heraclidæ* affirm it next to madness not to worship the Gods. I grant he

Agam.
Act. 3.

he has some profane Passages stand uncorrected. And what wonder is it to see a *Pagan* miscarry *Seneca*, as he was inferior in Judgment to the *Greeks*, so he is more frequent, and uncautious in his Flights of Extravagance. His Hero's and Heroines, are excessively bold with the superior Beings. They rave to Distraction, and he does not often call them to an account for't. 'Tis true *Ajax Oileus* is made an Example for blaspheming in a Storm, he is first struck with Thunder, and then carried to the Bottom: The Modern Poets proceed upon the Liberties of *Seneca*. Their Madmen are very seldom reckon'd with. They are profane without censure, and defy the *Living God* with success. Nay, in some respect they exceed even *Seneca* himself. He flies out only under Impatience; and never falls into these Fits without Torture, and hard Usage. But the *English Stage* are unprovok'd in their Irreligion, and blaspheme for their Pleasure. But supposing the *Theatres* of *Rome*, and *Athens*, as bad as possible, what Defence is all this? Can we argue from *Heathenism* to *Christianity*? How can the *Practice* be the same, where the *Rule* is so very different? Have we not a clearer Light to direct us, and greater Punishments to make us afraid. Is there no Distinction between Truth and Fiction, between Majesty and a Pageant? Must God be treated like an Idol, and the *Scriptures* banter'd like *Homer's Elysium*, and *Hesiod's Theogonia*? Are these the Returns we make him for his supernatural Assistance? For the more perfect Discovery of himself, the stooping of his Greatness, and the Wonders of his Love. Can't we refuse the Happiness without affronting the Offer? Must we add Contempt to Disobedience, and Outrage to Ingratitude? Is there no Diversion without insulting the God that made us, the Goodness that would save us, and the Power that can damn us? Let us not flatter our selves,

Words

Words won't go for nothing. Profaneness is a most provoking Contempt, and a Crime of the deepest Dye. To break through the Laws of a Kingdom is bad enough; but to make *Ballads* up the *Statute-Book*, and a Jest of Authority, is much worse. Atheists may fancy what they please, but God will *arise and maintain his own Cause*, and indicate his Honour in due Time.

To conclude. Profaneness, tho' never so well corrected, is not to be endured. It ought to be punish'd without *Proviso*, or Limitation. No Presence of *Character* or Punishment, can excuse it; any *Stage-Discipline* make it tolerable. 'Tis relating to *Christian* Ears, dishonourable to the Majesty of God, and dangerous in the Example. And in a Word, it tends to no point, unless it tends to wear off the Horror of the Practice, to weaken the Force of Conscience, and to teach the Language of the Damn'd.

C H A P. III.

The Clergy abused by the Stage.

THE Satyr of the *Stage* upon the *Clergy* is extremely Particular. In other Cases, they level a single Mark, and confine themselves to Persons. But here their Buffoonry takes an unusual compass: They shoot Chain'd-shot, and strike at Universals. They play upon the *Character*, and endeavour to expose not only the Men, but the *Business*. 'Tis true, the *Clergy* are no small rub to the *Poet's* way. 'Tis by their Ministrations that Religion is perpetuated, the other World refresh'd, and the Interest of Virtue kept up. Vice will never have an unlimited Range, nor Conscience be totally subdued, as long as People are so easy as

to

to be Priest-ridden! As long as these Men are look'd on as the Messengers of Heaven, and the Supports of Government, and enjoy their old Pretensions in Credit and Authority; as long as this Grievance continues; the *Stage* must decline of Course, and Atheism give Ground, and Lewdness lie under Censure, and Discouragement. Therefore that Liberty may not be embarrass'd, nor Principles make Head against Pleasure, the Clergy must be attack'd, and rendred ridiculous.

To represent a Person fairly and without disadvantage to his Reputation, two Things are to be observ'd. First, he must not be ill used by others. Nor, Secondly, be made to play the Fool himself. This latter way of Abuse is rather the worst because here a Man is a sort of *Felo de se*; and appears ridiculous by his own Fault. The Contradiction of both these Methods is practis'd by the *Stage*. To make sure work on't, they leave no Stone unturn'd, the whole *Common-place* of Rudeness is run through. They strain their Invention and their Malice: And overlook nothing in Nature, or ill Manners to gain their Point.

To give some Instances of their Civility: In the 16, 18, 20. *Spanish Fryar, Dominick* is made a Pimp for *Lorenzo*; He is call'd a *Parcel of holy Guts and Gabbage*, and said to have Room in his Belly for a *Church-steeple*.

Dominick has a great many of these Compliments bestow'd upon him. And to make the railing more effectual, you have a general Stroke or two upon the Profession. Would you know what are the *Infallible Church-Remedies*? Why 'tis to lie impatiently, and swear devoutly. A little before the 37. *Dominick* counterfeits himself sick, retires, and leaves *Lorenzo* and *Elvira* together; and then the 23. Remark upon the Intrigue follows, " You say " Madam (says *Lorenzo*) 'tis Interest governs " the World. He preaches against Sin, which Becomes

Because he gets by it: He holds his Tongue; why? Because so much more is bidden for his Silence. 'Tis but giving a Man his Price, and Principles of *Church* are bought off as easily as they are in *State*: No Man will be a Rogue for nothing; but Compensation must be made, so much Gold for so much Honesty; and then a Church-man will break the Rules of Chefs. For the Black Bishop, will skip into the White, and the White into the Black, without considering whether the Remove be lawful".

At last *Dominick* is discover'd to the Company, makes a dishonourable *Exit*, and is push'd off the Stage by the Rabble. This is great Justice! The Poet takes care to make him first a Knave, and then an Example: But his Hand is not even. For *Lorenzo* comes off with flying Colours. 'Tis not the Fault which is corrected, but the Priest. The Author's Discipline is seldom without a Bias. He commonly gives the *Laity* the Pleasure of an Action, and the *Clergy* the Punishment.

To proceed. *Horner* in his general Remarks upon Men, delivers it as a sort of Maxim, that our Church-man is the greatest Atheist. In this Play *Country Harcourt* puts on the Habit of a Divine. *Althea* *Wife*, p. 6. does not think him what he appears; but *Sparkish* who could not see so far, endeavours to divert her suspicion. I tell you (says he) this is Ned Harcourt of Cambridge, you see he has a sneaking College-look. Afterwards his Character is sufficiently abused by *Sparkish* and *Lucy*; but not so much, as by himself. He tells you in an *Aside*, he must *improve his Style to his Coat*. Upon this wise Recollection, he talks like a servile, impertinent Fop.

In the *Orphan*, The young Soldier *Chamont* calls the Chaplain Sir Gravity, and treats him with the language of *Thee* and *Thou*. The Chaplain instead of returning the Contempt; flatters *Chamont* in his folly, and pays a Respect to his Pride. The Cavalier

valier encourag'd, I suppose, by this sneaking, proceeds to all the Excesses of Rudeness.

p. 25.

————— is there not one
Of all thy Tribe that's honest in your School?
The Pride of your Superiors makes ye Slaves:
Ye all live loathsome, sneaking, servile Lives:
Not free enough to practise generous Truth,
Tho' ye pretend to teach it to the World.

After a little Pause for Breath, the railing improves.

p. 26.

If thou wouldst have me not condemn thy Office,
And Character, think all thy Brethren Knaves,
Thy Trade a Cheat, and thou its worst Professor,
Inform me; for I tell thee, Priest I'll know.

The Bottom of the Page is downright Porter's Rhetorick.

ibid.

Art thou then
So far concern'd in't? ———
Curse on that formal steddly Villain's Face!
Just so do all Bawds look; Nay Bawds, they say,
Can pray upon Occasion; talk of Heaven;
Turn up their gogling Eye-balls, rail at Vice;
Dissemble, lie, and preach like any Priest;
Art thou a Bawd?

The Old Batchellour has a Throw at the Dissenting Ministers. The Pimp-Setter provides their Habit for Bellmour to debauch Letitia. The Dialogue runs thus.

Bell. And hast thou provided Necessaries?

Setter. All, all Sir, the large sanctified Hat, and the little precise Band, with a swinging long spiritual Cloak, to cover carnal Knavery, — not forgetting the black Patch which Tribulation Spintext wears, as he inform'd, upon one Eye, as a Penal Mourning for the Offences of his Youth, &c.

Old Batch.
p. 19, 20.

Barnab

Barnaby calls another of that Character *Mr. Prig*, and *Fondlewife* carries on the Humour lewdly in *Play-house Cant*; and to hook the *Church of England* into the Abuse, he tacks a *Chaplain* to the End of the Description. p. 27.

Lucy gives another Proof of the *Poet's* good Will, but all little Scurrilities are not worth repeating. p. 41.

In the *Double Dealer*, the Discourse between *Maskwell* and *Saygrace* is very notable. *Maskwell* had a Design to cheat *Mellifont* of his Mistress, and engages the *Chaplain* in the Intrigue: There must be a *Levite* in the Case; For without one of them have a Finger in't, no Plot, publick or private, can expect to prosper. p. 71.

To go on in the Order of the *Play*.

Maskwell calls out at *Saygrace's* Door, *Mr. Saygrace*, *Mr. Saygrace*.

The other answers, *Sweet Sir*, I will but pen the last Line of an *Acrostick*, and be with you in the twinkling of an *Ejaculation*, in the pronouncing of an *Amen*, &c.

Mask. Nay good *Mr. Saygrace*, do not prolong the time, &c.

Saygrace. You shall prevail, I would break off in the middle of a *Sermon*, to do you *Pleasure*.

Mask. You could not do me a greater——ext——the *Business in Hand*——have you provided a *Habit* for *Mellifont*.

Saygrace. I have, &c.

Mask. Have you stich'd the *Gown-sleeve*, that he may be puzzled and waste Time in putting it on?

Saygrace. I have; the *Gown* will not be indued without *Perplexity*. There is a little more profane, and abusive Stuff behind, but let that pass.

The Author of *Don Sebastian* strikes at the *Jesuits* through the Sides of the *Mufti*, and borrows the Name of the *Turk* to make the *Christian* ridiculous. He knows the Transition from one

Religion to the other is natural, the Application easy, and the Audience but too well prepar'd. And should they be at a Loss, he has elsewhere given them a Key to understand him.

Abfal. and Ach. For Priests of all Religions are the same.

However that the Sense may be perfectly intelligible, he makes the Invective General, changes the Language, and rails in the Style of *Christendom*.

Benducar speaks,

——— *Churchmen, tho' they itch to govern all,
Are silly, woful, aukward Politicians;
They make lame Mischief, tho' they mean well,*

So much the better, for 'tis a sign they are not beaten to the Trade. The next Lines are an Illustration taken from a *Taylor*.

p. 24. *Their Int'rest is not finely drawn and hid,
But Seams are coarsly bungled up and seen.*

This *Benducar* was a rare Spokesman for a first Minister; and would have fitted *John of Leyden* most exactly!

In the Fourth *Act*, the *Mufti* is depos'd, and *Captain Tom* reads him a shrewd Lecture at parting. But let that pass.

To go on, *Mustapha* threatens his great Patron arch to put him to the Rack. Now you shall hear what an Answer of Fortitude and Discretion made for the *Mufti*.

p. 96. *Mufti. I hope you will not be so barbarous to torture me. We may preach Suffering to others, but alas, holy Flesh is too well pamp'rd to endure Martyrdom. In the way, if flinching from Suffering be a Proof of holy Flesh, the Poet is much a Saint in his Constitution, witness his Dedication of King Arthur.*

In *Cleomenes*, *Cassandra* rails against Religion at an Altar, and in the Midst of a publick Solemnity.

*Accurs'd be thou, Grass-eating fodder'd God!
Accurs'd thy Temple! More accurs'd thy Priests!*

She goes on in a mighty Huff, and charges the Gods and Priesthood with Confederacy, and Imposture. This Rant is very unlikely at *Alexandria*. No People are more bigotted in their Superstition than the *Ægyptians*; nor any more resenting of such an Affront. This Satyr then must be strangely out of Fashion, and Probability. No matter for that; it may work by way of Inference, and be serviceable at Home. And 'tis a handsome Complement to Libertines and Atheists.

We have much such another Swaggering against Priests in *Ædipus*.

*Why seek I Truth from thee?
The Smiles of Courtiers, and the Harlots Tears,
The Tradesmens Oaths, and Mourning of an Heir,
Are Truths to what Priests tell.
O why has Priesthood privilege to lye,
And yet to be believ'd!*

*Ædip. p.
38.*

And since they are thus lively, I have one Word or two to say to the *Play*.

When *Ægeon* brought the News of King *Polyus's* Death, *Ædipus* was wonderfully surpriz'd at the Relation.

O all ye Powers, is't possible? What, Dead!

p. 48.

And why not? Was the Man invulnerable or immortal? Nothing of that: He was only Fourscore and ten Years old, that was his main Security. And if you will believe the Poet, he

*Fell like Autumn-Fruit that mellow'd long,
E'en wonder'd at because dropt no sooner.*

ibid.

And which is more, *Ædipus* must be acquainted with his Age, having spent the greatest part of his Time with him at *Corinth*. So that in short, the

Pith of the Story lies in this Circumstance. A Prince of Ninety Years was dead, and one who was wonder'd at for dying no sooner. And now why so much Exclamation upon this Occasion? Why must all the *Powers* in Being, be summon'd in to make the News credible? This *Posse of Interjections* would have been more seasonably rais'd, if the Man had been alive; for that, by the Poet's Confession, had been much the stranger Thing. However *Œdipus* is almost out of his Wits about the Matter, and is urgent for an Account of Particulars.

Ibid.

*That so the Tempest of my Joys may rise
By just Degrees, and hit at last the Stars.*

This is an empty ill proportion'd Rant, and without Warrant in Nature or Antiquity. *Sophocles* does not represent *Œdipus* in such Raptures of extravagant Surprize. In the next Page, there's another Flight about *Polybus's* Death somewhat like this. It begins with a *Noverint Universi*. You would think *Œdipus* was going to make a *Bond*.

Know, be it known to the Limits of the World;

This is scarce Sense, be it known.

*Yet farther, let it pass you dazzling Roof,
The Mansion of the Gods, and strike them deaf
With Everlasting Peals of Thundring Joy.*

This Fustian puts me in mind of a Couplet of *Taylor's* the Water-Poet, which for the Beauty of the Thought are not very unlike.

*What if a Humble-Bee should chance to strike
With the But-End of an Antartick-Pole.*

I grant *Mr. Dryden* clears himself of this *Act* in his *Vindication* of the *Duke of Guise*. But then why did he let these crude Fancies pass uncorrected in his Friend? Such fluttering ungovern'd Transports are fitter for a Boy's *Declamation* than a *Tragedy*.
But

But I shall trouble my self no farther with this *Play*. To return therefore to the Argument in hand. In the *Provok'd Wife* Sir *John Brute* puts on the Habit of a Clergyman, counterfeits himself drunk, quarrels with the *Constable*, and is knock'd down and seiz'd. He rails, swears, curses, is lewd and profane to all Heights of Madness and Debauchery: *Provok'd Wife* p. 45, 46, 51, 52. The *Officers* and *Justice* break Jest upon him, and make him a sort of Representative of his Order.

This is rare *Protestant* Diverſion, and very much for the Credit of the *Reformation*! The Church of *England*, I mean the Men of her, is the only Communion in the World, that will endure ſuch Inſolences as theſe: The *Relapſe* is, if poſſible, more ſingular abuſive. *Bull* the Chaplain wiſhes the married Couple Joy, in Language horribly ſmuttery and profane. To tranſcribe it would blot the Paper too much. In the next Page, *Young Faſhion* deſires *Bull* to make haſte to Sir *Tun-Belly*. He answers very decently, *I fly, my good Lord*. At the End of this *Act*, *Bull* ſpeaks to the Caſe of *Bigamy*, and determines it thus. *I do confeſs to take two Huſbands for the Satisfaction of— is to commit the Sin of Exorbitancy, but to do it for the Peace of the Spirit, is no more than to be drunk by way of Phyſick; beſides, to prevent a Parent's Wrath is to avoid the Sin of Diſobedience, for when the Parent is angry, the Child is froward*. The Concluſion is inſolently profane, and let it lie. The Spirit of this Thought is borrow'd from *Ben Jonſon's Bartholomew Fair*; only the Profanenefs is mightily improv'd, and the Abufe thrown off the *Meeting-Houſe*, upon the Church. The Wit of the *Parent's* being angry, and the *Child* froward, is all his own. *Bull* has more of this heavy Stuff upon his Hands. He tells *Young Faſhion*, *Your Worſhip's Goodneſs is unſpeakable, yet there is one thing ſeems a Point of Conſcience; and Conſcience is a tender Babe, &c.*

These Poets, I obſerve, when they grow lazy and are inclined to Nonſenſe, they commonly get

p. 89.

a Clergyman to speak it. Thus they pass their own Dulness for Humour, and gratify their Ease, and their Malice at once. *Coupler* instructs *Young Fashion* which way *Bull* was to be managed. He tells him as *Chaplains* go now, *he must be brib'd high, he wants Money, Preferment, Wine, and a Whore. Let this be procured for him, and I warrant thee he speaks Truth like an Oracle.*

p. 94.

A few Lines forward, the Rudeness is still more gross, and dash'd with Smut, the common *Play-House* Ingredient. 'Tis not long before *Coupler* falls into his old Civilities. He tells *Young Fashion*, *Last Night the Devil run away with the Parson of Fatgoose Living.* Afterwards *Bull* is plentifully rail'd on in downright *Billingsgate*; made to appear silly, servile, and profane; and treated both in Posture and Language, with the utmost Contempt.

p. 95, 97,
105.

I could cite more Plays to this purpose; but these are sufficient to shew the Temper of the *Stage*.

Thus we see how hearty these People are in their ill Will! How they attack Religion under every Form, and pursue the Priesthood through all the Subdivisions of Opinion. Neither *Jews* nor *Heathens*, *Turks* nor *Christians*, *Rome* nor *Geneva*, *Church* nor *Conventicle*, can escape them. They are afraid, lest Virtue should have any Quarters undisturb'd, Conscience any Corner to retire to, or God be worshipped in any Place. 'Tis true, their Force seldom carries up to their Malice: They are too eager in the Combat to be happy in the Execution. The Abuse is often both gross and clumsy, and the Wit as wretched as the Manners. Nay, Talking won't always satisfy them: They must ridicule the *Habit*, as well as the *Function* of the Clergy. 'Tis not enough for them to play the Fool, unless they do it in *Pontificalibus*. The Farce must be play'd in a Religious Figure, and under the Distinctions of their Office! Thus the Abuse strikes strong upon the Sense; the Contempt is better spread, and the

little

little *Idea* is apt to return upon the same Appearance. And now, does this Rudeness go upon any Authorities? Was the Priesthood always thought thus insignificant, and do the Ancient Poets palt it in this Manner? This Point shall be tried, I shall run through the most considerable Authors, that the Reader may see how *they* treat the Argument. *Homer* stands highest upon the Roll, and is the first Poet both in Time and Quality; I shall therefore begin with him. 'Tis true, he wrote no *Plays*; but for Decency, Practice, and general Opinion, his Judgment may well be taken. Let us see then how the *Priests* are treated in his *Poem*, and what sort of Rank they hold.

Chryses, *Apollo's* Priest, appears at a Council of War with his Crown and gilt Scepter. He offers a valuable Ransom for his Daughter, and presses his Relation to *Apollo*. All the Army, excepting *Agamemnon*, are willing to consider his Character, and comply with his Proposals. But this *General* refuses to part with the Lady, and sends away her Father with Disrespect. *Apollo* thought himself affronted with this Usage, and revenges the Indignity in a Plague.

Hom. *Il.*
α p. 3.
or *dein.*
Ed. Schre-
vil.

Ὅουρεα τ' Ἐχρύσιω ἡτίμῳ ἀρητῆρα
Ἀτρεΐδης.

Adrastus and *Amphius*, the Sons of *Merops* a *Pro-* *Il.* β p. 91.
ct, commanded a considerable Extent of Country *ibid.* p. 92.
Troas, and brought a Body of Men to King *Priam's* *Il.* ε p.
Assistance. And *Ennomus* the Augur commanded *Il.* 154, 155.
the Troops of *Mysia* for the Besieged.

Phœgeus and *Idæus* were the Sons of *Dares* the Priest of *Vulcan*. They appear in an Equipage of Quality, and charge *Diomedes* the third Hero in the *Æolian* Army. *Idæus*, after the Misfortune of the Combat, is brought off by *Vulcan*. *Dolopion* was *ibid.* p.
Priest to *Scamander*, and regarded like the God he *Il.* 154, 155.
long'd to,

Θεὸς δ' ὡς τίειο δῆμῳ.

ib. p. 158.

Ulysses

Ulysses in his Return from *Troy* took *Ismarus* by Storm, and makes Prize of the whole Town, excepting *Maron* and his Family. This *Maron* was *Apollo's Priest*, and preserv'd out of Respect to his Function: He presents *Ulysses* nobly in Gold, Plate and Wine; and this Hero makes an honourable Mention of him, both as to his Quality, and way of Living.

Odyf. i. p.
14, 71, 81.

These are all the *Priests* I find mentioned in *Homer*; and we see how fairly the Poet treats them and what sort of Figure they made in the World.

To the Testimony of *Homer*, I shall join that of *Virgil*, who tho' he follows at a great Distance of Time, was an Author of the first Rank, and wrote the same kind of Poetry with the other. Now *Virgil* tho' he is very extraordinary in his Genius, in the Compass of his Learning, in the Musick and Majesty of his Style; yet the Exactness of his Judgment seems to be his peculiar and most distinguishing Talent. He has the truest Relish imaginable, and always describes Things according to *Nature*, *Custom*, and *Decency*. He wrote with the greatest Command of *Temper* and *Superiority* of good *Sense*. He is never lost in Smoak and Rapture, nor overborn with Poetic Fury; but keeps his Fancy warm and his Reason cool at the same time. Now this great Master of Propriety never mentions any *Priests* without some *Marks* of *Advantage*. To give some Instances as they lie in Order.

When the *Trojans* were consulting what was to be done with the *Wooden-Horse*, and some were for lodging it within the Walls, *Laocoon* appears against this Opinion, at the Head of a numerous Party; harangues with a great deal of Sense, and Resolution; and examines the *Machine* with his Lance. In fine, he advised so well, and went so far in the Discovery of the Stratagem; that if the *Trojans* had not been ungovernable, and as it were stupidified by Fate and Folly, he had saved the Town.

Aeneid. 2.

Trojans

Trojaque, nunc stares, Priamique arx alta, maneres.

This *Lacoon* was *Neptune's* Priest, and either Son *Ruans in* to *Priam*, or Brother to *Anchises*, who was of the *Loc.* Royal Family. The next we meet with, is *Pantheus* *Apollo's* Priest. He is called *Pantheus Otryades*, which is an Argument his Father was well known. His Acquaintance with *Aeneas*, to whose House he was carrying his little Grandson, argues him to be a Person of Condition. *Pantheus* after a short Relation of the Posture of Affairs, joins *Aeneas's* little Handful of Men, charges in with him when the Town was seized, and fired, and at last dies handsomely in the Action. *Aeneid. 2. Ibid.*

The next is *Anius* King of *Delos*, Prince and Priest in one Person.

Rex Anius, Rex idem hominum Phœbique Sacerdos. Aeneid. 3.

When *Aeneas* was outed at *Troy*, and in quest of a new Country, he came to an Anchor at *Delos*; *Anius* meets him in a Religious Habit, receives him civilly, and obliges him with his Oracle. In the Book now mentioned, we have another of *Apollo's* Priests, his Name is *Helenus*, Son of *Priam* and King of *Chaonia*. He entertains *Aeneas* with a great deal of Friendship and Magnificence, gives him many material Directions, and makes him a rich Present at parting. To this Prince, if you please, we may join a Princess of the same Profession; and that is *Rhea Sylvia*, Daughter to *Numitor* King of *Alba*, and Mother to *Romulus* and *Remus*. This Lady *Virgil* calls — *Regina Sacerdos*, a Royal Priestess. Farther: When *Aeneas* made a Visit upon Business to the *Shades Below*, he had for his Guide, the famous *Sibylla Cumæa*, who belong'd to *Apollo*. When he came thither, amongst the rest of his Acquaintance, he saw *Polybætes* a Priest of *Ceres*. This *Polybætes* is mention'd with the three Sons of *Antenor*, with *Glaucus*, and *Thersilocus*, who commanded in Chief in the *Trojan Auxiliaries*: So that you may know his Quality by his Company. When *Aeneas* had

had passed on farther, he saw *Orpheus* in *Elysium*. The Poet calls him the *Thracian Priest*. There needs not be much said of *Orpheus*: He is famous for his Skill in Musick, Poetry, and Religious Ceremonies: He was one of the Heroes of Antiquity, and a principal Adventurer in the Expedition of the *Golden-Fleece*.

In the Seventh *Æneid*, the Poet gives in a List of the Princes and General Officers, who came into the Assistance of *Turnus*: Amongst the rest he tells you,

*Quin & Marrubia venit de gente Sacerdos,
Archippi regis missu, fortissimus Umbro.*

This *Priest* he commends both for his Courage and his Skill in Physick, Natural Magick, and Philosophy. He understood the Virtues of Plants, and could lay Passions and Poisons asleep. His Death was extreemly regretted by his Country, who made a pompous and solemn Mourning for him.

*Æneid. 7. Te nemus Angitiæ, vitrea te Fucinus unda,
Te liquidi flevire lacus.*

Lib. 1. The *Potitii* and the *Pinarii* mention'd *Æneid. 8.* were, as *Livy* observes, chosen out of the first Quality of the Country, and had the *Priesthood* hereditary to their Family. To go on, *Æmonides*, and *Chloreus* make a glistering Figure in the *Field*, and are very remarkable for the Curiosity of their Armour and Habit. *Æmonides's* Finery is passed over in general.

Æneid. 10. Totus collucens veste atque insignibus armis.

But the Equipage of *Chloreus* is flourish'd out at length, and as I remember, admired by *Macrobius* as one of the Master-pieces of *Virgil* in Description. In short, he is all Gold, Purple, Scarlet, and Embroidery; and as rich as Nature, Art, and Rhetorick can make him. To these I might add *Rham-*

Æneid.
11.

s, Afylas, and Tolumnius, who were all Persons of *Æneid. 9;*
condition, and had considerable Posts in the Army. *10, 11. --*

It may be these last were not strictly Priests: Their Function was rather *Prophetick*. They interpreted the Resolutions of the Gods, by the Voice of Birds, the Inspection of Sacrifices, and their Observations of Thunder. This made their Character counted sacred, and their Relation to the Deity particular. And therefore the *Romans* ranged them in the *Order* of the *Priests*. *Guther. de jure Vester. Pontif.*

Thus we see the admired *Homer* and *Virgil* always treat the *Priests* fairly, and describe them in Circumstances of Credit: If 'tis said, that the Instances I have given, are mostly in Names of *Fiction*, and in Persons who had no Being, unless in the Poet's Fancy: I answer, I am not concern'd in the History of the Relation. Whether the Muster be true or False, 'tis all one to my Purpose. This is certain, had the *Priests* been People of such slender Consideration as our *Stage-Poets* endeavour to make them, they must have appear'd in a different Figure; or rather, have been left out as too little for that sort of *Poem*. But *Homer* and *Virgil* had other Sentiments of Matters: They were govern'd by the Reason of Things, and the common Usage of the World. They knew the *Priesthood* a very reputable Employment, and always esteem'd as such. To have used the *Priests* ill, they must have call'd their own Discretion in question: They must have run into Impropriety, and fallen foul upon Custom, Manners, and Religion. Now 'twas not their way to play the Knave and the Fool together: They had more Sense than to do a silly thing, only for the Satisfaction of doing an ill one.

I shall now go on to enquire what the Greek *Tragedians* will afford us upon the present Subject. There are but two *Plays* in *Æschylus*, where the *Ministers* of the Gods are represented. The one is in his *Eumenides*, and here *Apollo's Priest* only opens the
the

the *Play*, and appears no more. The other is in his *Siege of Thebes*. In this Tragedy, the *Prophet Amphiaraus* is one of the Seven Commanders against the *Town*. He has the Character of a modest, brave Officer, and of one who rather affected to be great in Action than in Noise.

In *Sophocles's Œdipus Tyrannus*, *Jupiter's Priest* has a short Part. He appears at the Head of an *Address*, and delivers the Harangue by the King's Order. *Œdipus* in his Passion treats *Tiresias* rudely; *Tiresias* replies with Spirit and Freedom, and plainly tells him he was none of his *Servant*, but *Apollo's*.

Oedip. Tyr.
p. 148.

Ibid. 169.

Ὁν γὰρ τοι τοὶ ζῶ δ' ἔλθω, ἀλλὰ Λοξία.

p. 38.

Antig. p.
256, 258.

And here we may observe that all *Œdipus's* Reproaches relate to *Tiresias's* Person, there is no such thing as a general Imputation upon his Function: But the *English Œdipus* makes the *Priest-hood* an imposturous Profession, and rails at the whole Order. In the next Tragedy, *Creon* charges *Tiresias* with Subornation; and that he intended to make a Penny of his Prince. The *Priest* holds up his Character, speaks to the ill Usage with an Air of Gravity, calls the King *Son*, and foretells him his Misfortune.

Eurip.
Phœniss.
p. 158,
159.

To go on to *Euripides*, for *Sophocles* has nothing more. This Poet in his *Phœnissæ* brings in *Tiresias* with a very unacceptable Report from the Oracle. He tells *Creon* that either his Son must die, or the City be lost: *Creon* keeps himself within Temper, and gives no ill Language. And even when *Menæceus* had kill'd himself, he neither complains of the Gods, nor reproaches the *Prophet*.

Bacch.
Act. 1.
Act. 4.

Jo. Act. 5. In his *Bacchæ*, *Tiresias* is honourably used by *Cadmus*; and *Pentheus*, who threatned him, is afterwards punish'd for his Impiety. In another *Play*, *Apollo's Priestess* comes in upon a creditable Account, and is respectfully treated. *Iphigenia Agamemnon's* Daughter is made *Priestess* to *Diana*; and

er Father thought himself happy in her Employ- *Iphig. in*
 ment. These are all the *Priests* I remember, re- *Aulid. &*
 presented in *Euripides*. To conclude the ancient *in Taur.*
Tragedians together: *Seneca* seems to follow the
 conduct of *Euripides*, and secures *Tiresias* from be-
 ing outraged. *Ædipus* carries it smoothly with him,
 and only desires him to out with the Oracle, and
 declare the guilty Person. This *Tiresias* excuses, and *Ædip.*
 afterwards the Heat of the Expostulation falls upon
Creon. *Calchas*, if not strictly a *Priest*, was an *Augur*,
 and had a religious Relation. Upon this Account,
Agamemnon calls him *Interpres Deorum*; the Repor-
 ter of Fate, and the God's *Nuntio*: And gives him
 an honourable Character.

Troad. A.
 2. p. 193.

This Author is done; I shall therefore pass on to
 the *Comedians*. And here, *Aristophanes* is so de-
 clared an Atheist, that I think him not worth the
 citing. Besides, he has but little upon the Argu-
 ment: And where he does engage it, the *Priests*
 have every jot as good Quarter as the Gods. As *Plut. Ran.*
 or *Terence*, he neither represents any *Priests*, nor *Aves.*
 much as mentions them. *Chrysalus* in *Plautus* de-
 scribes *Theotymus*, *Diana's Priest*, a Person of Qua-
 lity, and Figure. In his *Rudens*, we have a *Priestess* *Bacchid,*
 upon the Stage, which is the only Instance in this *Act. 2,*
Poet. She entertains the two Women who were *5, 3.*
 wreck'd, and is commended for her hospitable
 temper. The Procurer *Labrax* swaggers that he *Rud. A. 1,*
 will force the Temple, and begins the Attack. *5. A. 2, 3.*
Emades, a Gentleman, is surpriz'd at his Insolence,
 and threatens him with Revenge. The Report of
 a bold an Attempt made him cry out, *Quis homo est*
anta confidentia; qui Sacerdotem audeat violare? It
 seems in those Days, it was very infamous to af-
 front a *Holy Character*, and break in upon the
 guards of Religion! Thus we see, how the ancient *Act. 3.*
Poets behav'd themselves in the Argument. *Priests* *S. 2, 5.*
 seldom appear in their Plays. And when they come,
 it is Business of Credit that brings them. They are
 treated

treated like Persons of Condition. They act up to their Relation, neither sneak, nor prevaricate, nor do any thing unbecoming their Office.

And now a word or two of the *Moderns*.

The famous *Corneille* and *Moliere* bring *Priests* of any kind upon the *Stage*; the former leaves out *Tiresias* in his *Œdipus*: Tho' this Omission baulks his Thought, and maims the *Fable*. What therefore but Regard to Religion could keep him from the Use of this Liberty? As I am informed, the same Reservedness is practised in *Spain* and *Italy*: And that there is no Theatre in *Europe* excepting the *English*, that entertains the *Audience* with *Priests*.

This is certainly the right Method, and best secures the Out-works of Piety. The Holy Function is much too solemn to be play'd with. Christianity is for no Fooling; neither the *Place*, the *Occasion*, nor the *Actors* are fit for such a Representation. To bring the *Church* into the *Play-house*, is the Way to bring the *Play-house* into the *Church*. 'Tis apt to turn Religion into *Romance*; and make unthinking People conclude, that all serious Matters are nothing but *Farce*, *Fiction*, and *Design*. 'Tis true the *Tragedies* at *Athens* were a sort of *Homilies*, and design'd for the Instruction of the People. To this purpose, they are all clean, solemn, and sententious. *Plautus* likewise informs us, that the *Comedians* used to teach the People Morality. The Case standing thus, 'tis less surprising to find the *Priests* sometimes appear. The Play had grave Argument, and Pagan Indulgence, to plead in its Behalf. But our *Poets* steer by another Compass. Their Aim is to destroy Religion, their *Preaching* is against *Sermons*, and their Business but Diversion at the best. In short, let the Character be never so well managed, no Christian Priest (especially) ought to come upon the *Stage*. For where the Business is an Abuse, and the Place a Profanation, the De-
murene

Rud. A.

4. S. 7.

Impureness of the Manner, is but a poor Excuse. Monsieur *Racine* is an Exception to what I have observ'd in *France*. In his *Athalie*, *Joida* the High-Priest has a large Part. But then the Poet does him Justice in his Station; he makes him honest and brave, and gives him a shining Character throughout. *Nathan* is another Priest in the same Tragedy. He turns Renegado, and revolts from God to *Baal*. He is a very ill Man, but makes a considerable Appearance; and is one of the Top of *Athalie's* Faction. And as for the Blemishes of his Life, they all stick upon his own Honour, and reach no farther than his Person: In fine, the Play is a very religious Poem; 'tis upon the Matter, all Sermon and Anthem. And if it were not design'd for the Theatre, I have nothing to object.

Let us now just look over our own Country-men, till King *Charles the Second*. *Shakespear* takes the Freedom to represent the Clergy in several of his Plays: But for the most part, he holds up the Function, and makes them neither act, nor suffer any thing unhandsome. In one Play or two, he is much bolder with the Order. * Sir *Hugh Evans*, a * *Measure for Measure* Priest, is too comical and secular in his Humour. However he understands his Post, and converses with the Freedom of a Gentleman. I grant, in *Love's Labour lost*, the Curate plays the Fool egregiously; and so does the Poet too; for the whole Play is a very silly one. In the History of Sir *John Old-Castle*, Sir *John Parson* of *Wrotham* Swears, Games, Wenches, Pads, Tilts, and Drinks: This is extremely bad, and like the Author of the *Revenge*, &c. Only with this Difference; *Shakespear's* Sir *John* has some Advantage in his Character: He appears loyal and stout; he brings in Sir *John Windfor*, *Ston*, and other Rebels Prisoners. He is rewarded by the King, and the Judge uses him civilly and with Respect. In short, he is represented lewd, but not little; and the Disgrace falls rather on the Person

son than the Office: But the *Relapser's* Business is to sink the Notion, and murder the Character, and make the Function despicable. So that upon the Whole, *Shakespear* is by much the gentiler Enemy.

Essay of
Dramat.
&c.

Towards the End of the *Silent Woman*, *Ben Jonson* brings in a *Clergyman* and a *Civilian* in their *Habits*. But then he premises a handsome Excuse, acquaints the *Audience*, that the *Persons* are but borrow'd, and throws in a *Salvo* for the Honour of either Profession. In the Third *Act*, we have another *Clergyman*; he is abused by *Cutberd*, and a little by *Morose*. But his Lady checks him for the ill Breeding of the Usage. In his *Magnetick Lady*, *Tale of a Tub*, and *Sad Shepherd*, there are *Priests* who manage but untowardly. But these *Plays* were his last Works, which Mr. *Dryden* calls his *Dotages*. This Author has no more *Priests*, and therefore we'll take Leave.

Beaumont and *Fletcher* in the *Faithful Sheperdess*, *The False One*, *A Wife for a Month*, and the *Knight of Malta*, give us both *Priests* and *Bishops*, part Heathen and part Christian: But all of them save their Reputation, and make a creditable Appearance. The *Priests* in the *Scornful Lady*, and *Spanish Curate* are ill used. The first is made a Fool, and the other a Knave. Indeed, they seem to be brought in on purpose to make Sport, and disserve Religion. And so much for *Beaumont* and *Fletcher*.

Thus we see the *English Stage* has always been out of Order, but never to the Degree 'tis at present.

I shall now take Leave of the *Poets*, and touch a little upon History and Argument.

And here I shall briefly shew the Right the *Clergy* have to Regard and fair Usage, upon these three following Accounts.

I. *Because of their Relation to the Deity.*

II. *Because of the Importance of their Office.*

III. *They have Prescription for their Privilege. Their Function has been in Possession of Esteem in all Ages, and Countries.*

I. *Upon the Account of their Relation to the Deity.*

The holy Order is appropriated to the Divine Worship, and a *Priest* has the peculiar Honour to belong to nothing less than God Almighty. Now the Credit of the Service always rises in Proportion to the Quality and Greatness of the Master; and for this Reason, 'tis more honourable to serve a Prince, than a private Person. To apply this, Christian *Priests* are the Principal Ministers of God's Kingdom. They represent his Person, publish his Laws, pass his Pardons, and preside in his Worship. To expose a *Priest*, much more to burlesque his Function, is an Affront to the Deity. All Indignities done to Ambassadors are interpreted upon their Masters, and revenged as such. To outrage the Ministers of Religion, is in effect to deny the Being, or Providence of God; and to treat the *Bible* like *Romance*: As much as to say, the Stories of another World are nothing but a little *Priestcraft*; and therefore I am resolv'd to lash the Profession. Not to droll upon the Institution of God, to make his Ministers cheap, and his Authority contemptible; to do this is little less than open Defiance. 'Tis a sort of Challenge to awaken his Vengeance, to exert his Omnipotence, and do Right to his Honour. If the Profession of a Courtier was unfashionable, a Prince's Commission thought a Scandal, and the *Magistracy* laugh'd at for their Business, the Monarch had need look to himself in Time: He may conclude, his Person is despised, his Authority put a Jest, and the People ready either to change their Master, or to set up for themselves. Government and Religion, no less than *Trade* subsist upon Reputation. 'Tis true, God can't be depos'd, neither does his Happiness depend upon Homage:

But since he does not govern by Omnipotence, since he leaves Men to their Liberty, Acknowledgment must sink, and Obedience decline, in proportion to the Lessenings of Authority. How provoking an Indignity of this kind must be, is easy to imagine.

II. The Functions and Authorities of Religion have a great Influence on *Society*. The Interest of this Life lies very much in the Belief of another. So that if our Hopes were bounded with *Sight* and *Sense*, if *Eternity* was out of the Case, general Advantage, and publick Reason, and secular Policy, would oblige us to be just to the *Priesthood*: For *Priests*, and Religion always stand and fall together. Now Religion is the Basis of Government, and Man is a wretched Companion without it. When Conscience takes its Leave, good Faith, and good Nature go with it. *Atheism* is all self, mean and mercenary. The *Atheist* has no *Hereafter*, and therefore will be sure to make the most of this World. Interest and Pleasure are the Gods he worships, and to these he'll sacrifice every thing else.

III. The *Priest-hood* ought to be fairly treated, because it has Prescription for this Privilege. This is so evident a Truth, that there is hardly any Age or Country but affords sufficient Proof. A just Discourse upon this Subject would be a large Book, but I shall just skim it over and pass on. And,

De Bell.
Judaic.

1st. For the *Jews*. *Josephus* tells us, the Line of *Aaron* made some of the best Pedigrees, and that the *Priests* were reckon'd among the principal Nobility.

Deut. xvii.

9, 10.

2 Chron.

xix. 8.

Mat. xxvii

Act. iv.

Vid. Selden

de Synedr.

By the *Old Testament* we are inform'd, that the *High-Priest* was the Second Person in the Kingdom. The Body of that Order had Civil Jurisdiction; and the *Priests* continued Part of the Magistracy in the Time of our Saviour. *Jehoiada* the *High-Priest* was thought an Alliance big enough for the Royal Family.

family: He married the King's Daughter. His Interest and Authority was so great that he broke the ^{2 Chron.} Usurpation under *Athalia*; and was at the Head of ^{xxii, xxiii.} the Restoration. And lastly, the *Assamonean Race* *Joseph*, were both Kings and Priests.

To proceed. The *Ægyptian* Monarchy was one of the most ancient and best-polish'd upon Record. Here Arts and Sciences, the Improvement of Reason, and the Splendor of Life had its first Rise. Hither 'twas that *Plato* and most of the celebrated Philosophers travell'd for their Learning. Now in this Kingdom the *Priests* made no vulgar Figure. These with the military Men were the ^{Diod. Sic.} Body of the Nobility, and Gentry. Besides the Business of Religion, the *Priests* were the publick *Annalists*, and kept the Records of *History* and *Government*. They were many of them bred in Courts, formed the Education of their Princes, and assisted at their Councils. When *Joseph* was Viceroy of *Egypt*, and in all the Height of his Pomp and Power, the King married him to the Daughter of ^{Gen. xli.} *Potipherab Priest of On*. The Text says *Pharaoh gave him her to Wife*. This shews the Match was deliberate Choice, and Royal Favour, no stooping of Quality or Condescensions of Love on *Joseph's* Side.

To pass on. The *Persian Magi*, and the *Druids* of *Gaul* were of a religious Profession, and consign'd to the Service of the Gods. Now all these were at the upper End of the Government, and had a great Share of Regard and Authority. The ^{Porph. de Abst. l. 4.} Body of the *Indians*, as *Diodorus Siculus* reports, ^{Cesar de Bell. Gall. l. 6.} is divided into seven Parts. The first is the *Clan* of the *Bramines*, the *Priests* and Philosophers of that Country. "This Division is the least in Number, but the first in Degree. Their Privileges are extraordinary. They are exempted from Taxes, and live independent of Authority. They are called to the Sacrifices, and take

“ care of Funerals; they are look’d on as the Fa-
 “ vourites of the Gods, and thought skilful in the
 “ Doctrines of another Life: And upon these Ac-
 “ counts are largely consider’d in Presents, and
 “ Acknowledgment.” The *Priestesss* of *Argos*
 were so considerable, that *Time* is dated from
 them, and they stand for a *Reign* in *Chronology*.
 The brave *Romans* are commended by *Polybius* for
 their Devotion to the Gods. Indeed they gave
 great Proof of their being in earnest. For when
 their chief Magistrates, their Consuls themselves,
 met any of the *Vestals*, they held down their *Fas-*
ces, and stoop’d their *Sword* and *Mace* to Reli-
 gion.

Lib. 6.

Sen. in
Controv.

The *Priesthood* was for some Time confin’d to the
Patrician Order, that is, to the upper Nobility. And
 afterwards the *Emperors* were generally *High-Priests*
 themselves. The *Romans* in distress endeavour’d
 to make Friends with *Coriolanus* whom they had
 banish’d before. To this Purpose they furnish’d
 out several *Solemn* Embassies. Now the Regula-
 tion of the Ceremony, and the Remarks of the
 Historian, plainly discover that the *Body* of the
Priests were thought not inferior to any other. One
 Testimony from *Tully* and I have done. ’Tis in
 his Harangue to the College of the *Priests*. Cum

Dion. Ha
lic.

Pro D. m. multa divinitus, Pontifices, a majoribus nostris inven-
 ad Pon. if. ta atque instituta sunt; tum nihil præclarius, quam
 quod vos eosdem & religionibus Deorum immortalium,
 & summæ Reipublicæ præesse voluerunt, &c. i. e. A-
 mongst the many laudable Instances of our Ancestors
 Prudence, and Capacity, I know nothing better con-
 trived than their placing your Order at the Helm
 and setting the same Persons at the Head both of Re-
 ligion and Government. Thus we see what Rank the
Priesthood held among the *Jews*, and how Nature
 taught the *Heathen* to regard it. And is it not
 now possess’d of as fair Pretences as formerly? Is
 Christianity any disadvantage to the holy Office

And

And does the Dignity of a Religion lessen the publick Administrations in't? The *Priests of the most High God* and of *Idolatry*, can't be compared without Injury: To argue for the Preference is a Reflection upon the *Creed*. 'Tis true, the *Jewish Priesthood* was instituted by God: But every Thing Divine is not of equal Consideration. *Realities* are more valuable than *Types*; and, as the Apostle argues, the *Order of Melchizedeck* is greater than that of *Aaron*. The Author, (I mean the immediate one) the Authorities, the Business, and the End of the *Christian Priesthood*, are more noble than those of the *Jewish*. For is not *Christ* greater than *Moses*, *Heaven* better than the Land of *Canaan*, and the *Eucharist* to be prefer'd to all the *Sacrifices* and *Expiations* of the *Law*? Thus the Right and the Reason of Things stands. And as for *Fact*, the Christian World have not been backward in their Acknowledgments. Ever since the first Conversion of Princes, the *Priesthood* has had no small Share of temporal Advantage. The *Codes*, *Novels*, and *Church-History*, are sufficient Evidence what Sense *Constantine* and his Successors had of these Matters. But I shall not detain the Reader in remote Instances.

Hebr. vii.

To proceed then to Times and Countries more generally known. The People of *France* are branched into three Divisions, of these the *Clergy*, are the First. And in Consequence of this Privilege, at the Assembly of the *States*, they are first admitted to harangue before the King.

*Davila
Filmer's
Freehold-
ers Grand
Inquest.*

In *Hungary* the *Bishops* are very considerable, and some of them great Officers of *State*. In *Poland* they are *Senators*, that is Part of the upper *Nobles*. In *Muscovy* the *Bishops* have an honourable Station; and the present *Czar* is descended from the *Patriarchal Line*. I suppose I need say nothing of *Italy*. In *Spain* the *Sees* generally are bet-

*Miraeus De
Stat. Re-
lig Christ.
Miraeus
Ibid.*

*Fletcher's
Embassy.*

Puffendorf Introduction à l'Histoire.

Heylin's
Cosmog.

25 H. VIII.
cap. 22.
26 H. VIII.
cap. 2.
1 Edw. VI.
cap. 12,
c. Pre-
amb.

ter endow'd than elsewhere, and Wealth always draws Consideration. The *Bishops* hold their Lands by a military noble *Tenure*, and are excused from personal Attendance. And to come toward an End; They are Earls and Dukes in *France*, and Sovereign Princes in *Germany*. In *England* the *Bishops* are Lords of Parliament: And the *Law* in plain Words distinguishes the *Upper-House* into the *Spiritual* and *Temporal Nobility*. And several *Statutes* call the *Bishops Nobles* by direct Implication. To mention nothing more, their *Heraldry* is regulated by *Garter*, and *blazon'd* by *Stones*, which none under the *Nobility* can pretend to. In this Country of ours, Persons of the first Quality have been in *Orders*: To give an Instance of some few, *Odo*, Brother to *William the Conqueror*, was *Bishop of Baieux* and *Earl of Kent*. *King Stephen's* Brother was *Bishop of Winchester*. *Nevil*, *Archbishop of York*, was Brother to the Great *Earl of Warwick*, and *Cardinal Pool* was of the Royal Family. To come a little lower, and to our own Times. And here we may reckon not a few Persons of noble Descent in holy *Orders*. Witness the *Berklyes*, *Comptons*, *Montagues*, *Crews*, and *Norths*; the *Annesleys*, *Finches*, *Grabams*, &c. And as for the *Gen-try*, there are not many good Families in *England*, but either have, or have had a *Clergyman* in them.

In short; The *Priesthood* is the Profession of a Gentleman. A Parson, notwithstanding the ignorant Pride of some People, is a Name of Credit and Authority, both in Religion and Law. The Addition of *Clerk* is at least equal to that of Gentleman. Were it otherwise, the *Profession* would in many Cases be a Kind of Punishment. But the *Law* is far from being so singular as to make *Orders* a Disadvantage to *Degree*. No, the Honour of the Family continues, and the *Heraldry* is every jot as safe in the *Church*, as 'twas in the *State*.
And

And yet when the *Laity* are taken leave of, not *Gentleman* but *Clerk* is usually written. This Custom is an Argument the Change is not made for the worse, that the Spiritual Distinction is as valuable as the other; and to speak modestly, that the first *Addition* is not lost, but cover'd. Did the Subject require it, this Point might be farther made good. For the Style of a higher secular Honour is continued as well with *Priesthood* as without it. A Churchman who is either *Baronet*, or *Baron*, writes himself so, notwithstanding his *Clerkship*. Indeed we can't well imagine the Clergy degraded from paternal Honour without a strange reflection on the Country; without supposing *Jurisdiction* at the Helm, the *Laws* Antichristian, and *Infidelity* in the very *Constitution*. To make the Ministers of Religion less upon the Score of their function, would be a Penalty on the *Gospel*, and Contempt of the God of Christianity. 'Tis our Saviour's reasoning; *He that despises you, despises me; and he that despises me, despises him that sent me.* st. Luke

I hope what I have offer'd on this Subject will not be misunderstood. There is no Vanity in necessary Defence. To wipe off Aspersions, and remove Things from Mistake, is but bare Justice. Besides, where the Honour of God, and the publick Interest are concern'd, a Man is bound to speak. To argue from a resembling Instance. He that has the King's Commission ought to maintain it. To let it suffer under Rudeness is to betray it. To be tame and silent in such Cases, is not Modesty but Meanness. Humility obliges no Man to desert his Trust; to throw up his Privilege, and prove false to his Character. And is our Saviour's authority inferior to that of Prince's? Are the Kingdoms of this World more glorious than that of the next? And can the Concerns of Time be greater than those of Eternity? If not, the Reasoning

ing above-mention'd must hold in the Application.

And now by this time, I conceive, the ill Manners of the *Stage* may be in some Measure apparent; and that the *Clergy* deserve none of that coarse Usage which it puts upon them. I confess I know no *Profession* that has made a more creditable Figure, that has better Customs for their Privileges, and better Reasons to maintain them. And here setting aside the Point of Conscience, where lies the Decency of falling foul upon this *Order*? What Propriety is there in Misrepresentation? In confounding Respects, disguising Features, and painting Things out of all Colour and Complexion? This crossing upon Nature and Reason, is great Ignorance, and out of Rule. And now what Pleasure is there in Misbehaviour and Abuse? Is it such an Entertainment to see Religion worried by Atheism, and Things the most solemn and significant tumbled and tolt by *Balloons*? A Man may laugh at a Puppy's tearing a Wardrobe, but I think 'twere altogether as discreet to beat him off. Well! but the *Clergy* mismanage sometimes, and they must be told of their Faults. What then? Are the *Poets* their *Ordinaries*? Is the *Pulpit* under the Discipline of the *Stage*? And are those fit to correct the Church, that are not fit to come into it? Besides, What makes them fly out upon the *Function*, and rail by wholesale? Is the *Priesthood* a Crime, and the Service of God a Disadvantage? I grant Persons and Things are not always suited. A good *Post* may be ill kept, but then the Censure should keep close to the Fault, and the Office not suffer for the Manager. The *Clergy* may have their Failings sometimes like others, but what then? The *Character* is still untarnish'd. The *Men* may be little, but the *Priests* are not so. And therefore like other People, they ought to be treated by their best Distinction.

If 'tis objected, that the *Clergy* in *Plays* are commonly *Chaplains*, and that these *Belonging* to Persons of *Quality*, they were obliged to represent them servile and submissive. To this I answer,

First, In my former Remark, that the *Stage* often outrages the whole *Order*, without regard to any particular Office. But were it not so, in the

Second Place, They quite overlook the Character, and mistake the Business of *Chaplains*. They are no *Servants*, neither do they *belong* to any Body, but God Almighty. This Point I have fully proved in another *Treatise*, and thither I refer the Reader.

Moral Essays.

C H A P. IV.

The Stage-Poets make their principal Persons vicious, and reward them at the End of the Play.

THE Lines of Virtue and Vice are struck out by Nature in very legible Distinctions; they tend to a different Point, and in the greater Instances the Space between them is easily perceiv'd. Nothing can be more unlike than the original Forms of these Qualities: The first has all the Sweetness, Charms, and Graces imaginable; the other has the Air of a *Post* ill carved into a *Monument*, and looks both foolish and frightful together. These are the Native Appearances of Good and Evil: And they that endeavour to blot the Distinctions, to rub out the Colours, or change the Marks, are extremely to blame. 'Tis confessed as long as the Mind is awake, and Conscience goes true, there's no fear of being imposed on: But when Vice is varnish'd over with Pleasure, and comes in the Shape of Convenience, the Case grows

grows somewhat dangerous; for then the Fancy may be gain'd, and the Guards corrupted, and Reason suborn'd against it self. And thus a *Disguise* often passes when the Person would otherwise be stopt. To put *Lewdness* into a thriving Condition, to give it an Equipage of Quality, and to treat it with Ceremony and Respect, is the way to confound the Understanding, to fortify the Charm, and to make the Mischief invincible. Innocence is often owing to Fear, and Appetite is kept under by Shame; but when these Restraints are once taken off, when Profit and Liberty lie on the same Side, and a Man can debauch himself into Credit; what can be expected in such a Case, but that Pleasure should grow absolute, and Madness carry all before it? The Stage seems eager to bring Matters to this Issue; they have made a considerable Progress, and are still pushing their Point with all the Vigour imaginable. If this be not their Aim why is *Lewdness* so much consider'd in Character and Success? Why are their Favourites Atheistical, and their fine Gentlemen debauched? To what Purpose is *Vice* thus prefer'd, thus ornamented, and caress'd, unless for Imitation? That Matter of Fact stands thus, I shall make good by several Instances. To begin then with their Men of Breeding and Figure

Mock A- *Wild-blood* sets up for *Debauchery*, ridicules Marriage, and swears by *Mahomet*. *Bellamy* makes sport with the Devil, and *Lorenzo* is vicious, and calls his Father *Bawdy Magistrate*. *Horner* is horribly Smutty, and *Harcourt* false to his Friend who used him kindly. In the *Plain Dealer* *Freeman* talks coarsely, cheats the Widow, debauches her Son and makes him undutiful. *Bellmour* is lewd and profane, and *Mellefont* puts *Careless* in the best Way he can to debauch *Lady Plyant*. These *Sparks* generally marry the top Ladies, and those that do not, are brought to no Penance, but go

Mock A-
strol. p. 3.
&c

Mock A-
strol. p.
57, 59.

Spanish
Fryar,
p. 61.

Country

Wife, p. 25.

Old Batch.

Double
Dealer,

p. 34.

with the Character of fine Gentlemen: In *Don*
bastian, Antonio, an Atheistical Bully, is rewarded
 with the Lady *Moraima*, and half the *Musti's* E-
 state. *Valentine* in *Love for Love* is (if I may so *Love for*
 call him) the Hero of the *Play*; this Spark the *Love, p. 90.*
 yet would pass for a Person of Virtue, but he
 speaks too late. 'Tis true, He was hearty in his
 affection to *Angelica*. Now without question, to
 be in Love with a fine Lady of 30000 Pounds is
 great Virtue! But then abating this single Com-
 mendation, *Valentine* is altogether compounded of *Love for*
 vice. He is a prodigal Debauchee, unnatural and *Love, p. 6,*
 profane, obscene, sawcy, and undutiful, and yet *7, 25, 61,*
 his Libertine is crown'd for the Man of Merit, *89, 91.*
 as his Wishes thrown into his Lap, and makes
 the happy *Exit*. I perceive we should have a rare
 set of *Virtues* if these *Poets* had the making of
 them! How they hug a vicious Character, and
 how profuse are they in their Liberalities to Lewd-
 nesses? In the *Provok'd Wife* *Constant* swears at
 length, solicits Lady *Brute*, confesses himself lewd,
 and prefers Debauchery to Marriage. He handles
 the last Subject very notably and worth the hear-
 ing. *There is* (says he) *a poor sordid Slavery in*
Marriage, that turns the flowing Tide of Honour, and
sinks it to the lowest Ebb of Infamy. 'Tis a corrupted
oil, ill Nature, Avarice, Sloth, Cowardice, and Dirt,
are all its Product—— But then *Constancy* (*alias*
Whoring) is a brave, free, haughty, generous *Agent*.
 This is admirable Stuff both for the Rhetorick and
 the Reason! The Character of *Young Fashion* in the *p. 35.*
Relapse is of the same Stauchness, but this the
 Reader may have in another Place.

To sum up the Evidence. A fine Gentleman,
 is a fine Whoring, Swearing, Smutty, Atheistical
 Man. These Qualifications it seems compleat the
 Idea of Honour. They are the top Improvements
 of Fortune, and the distinguishing Glories of Birth
 and Breeding! This is the *Stage-Test* for *Quality*,
 and

and those that can't stand it, ought to be *disclaim'd*. The Restraints of Conscience and the Pedantry of Virtue, are unbecoming a Cavalier: Future Securities, and Reaching beyond Life, are vulgar Provisions: If he falls a thinking at this Rate, he forfeits his Honour; for his Head was only made to run against a Post! Here you have a Man of Breeding and Figure, that burlesques the Bible, swears, and talks Smut to Ladies, speaks ill of his Friend behind his Back, and betrays his Interest. A fine Gentleman, that has neither Honesty nor Honour, Conscience nor Manners, good Nature nor civil Hypocrisy: Fine, only in the Insignificance of Life, the Abuse of Religion, and the Scandals of Conversation. These worshipful Things are the *Poet's* Favorites: They appear at the Head of the *Fashion*; and shine in Character and Equipage. If there is any Sense stirring, they must have it, tho' the Rest of the *Stage* suffer never so much by the Partiality. And what can be the meaning of this wretched Distribution of Honour? Is it not to give Credit and Countenance to Vice, and to shame young People out of all Pretence to Conscience and Regularity? They seem forc'd to turn lewd in their own Defence: They can't otherwise justify themselves to the Fashion, nor keep up the Character of Gentlemen: Thus People not well furnish'd with Thought and Experience, are debauch'd both in Practice and Principle. And thus Religion grows uncreditable, and passes for ill Education. The *Stage* seldom gives Quarter to any Thing that's serviceable or significant, but persecutes Worth and Goodness under every Appearance. He that would be safe from their Satyr must take care to disguise himself in Vice, and hang out the Colours of Debauchery. How often is Learning, Industry, and Frugality ridiculed in Comedy? The rich Citizens are often Misers and Cuckolds, and the *Universities*, Schools

Pedantry upon this Score. In short, Libertinism and Profaneness, Dressing, Idleness, and Gallantry, are the only valuable Qualities. As if People were not apt enough of themselves to be Lazy, Lewd, and Extravagant, unless they were prick'd forward, and provok'd by Glory and Reputation. Thus the Marks of Honour and Infamy are misapplied, and the Idea's of Virtue and Vice confounded. Thus Monstrousness goes for Proportion, and the Blemishes of humane Nature make up the Beauties of it.

The fine Ladies are of the same Cut with the gentlemen; *Moraima* is scandalously rude to her father, helps him to a beating, and runs away with *Antonio*. *Angelica* talks saucily to her Uncle, and *Belinda* confesses her Inclination for a Gallant. And, as I have observ'd already, the topping Ladies, the *Mock Astrologer*, *Spanish Fryar*, *Country Wife*, *old Batchellour*, *Orphan*, *Double Dealer*, and *Love triumphant*, are smutty, and sometimes profane.

And was Licentiousness and Irreligion always a Mark of Honour? No; I don't perceive but that the old Poets had another Notion of Accomplishment, and bred their People of Condition a different Way. *Philolaches* in *Plautus* laments his being debauch'd; and dilates upon the Advantages of Virtue and Regularity. *Lusiteles* another young gentleman disputes handsomely by himself against Lewdness. And the Discourse between him and *Philto* is Moral, and well managed. And afterwards he lashes Luxury and Debauching with a great Deal of Warmth and Satyr. *Chremes* in *Terence* is a modest young Gentleman, he is afraid of being surpriz'd by *Thais*, and seems careful not to sully his Reputation. And *Pamphylus* in *Heautontimorumenos* resolves rather to be govern'd by Duty, than by Inclination.

Plautus's Pinacium, tells her Friend *Panegyris*, that they ought to acquit themselves fairly to their

Husbands,

Don Sebast.
Love for
Love, p. 20.
Provok'd
Wife, p. 64.
Chap. I.
C 2.

Mosell.
A. 1. 2.
Trinam.
A. 2. 1.

A. 2. 2.

Eunuch.
A. 3. 3.

Hecyr.
A. 3. 4.

Stich. A.
1. 2.

p. 3.

Stich. A.

I. 2.

p. 60.

Ibid.

Husbands, tho' these should fail in their Regard towards them. For all good People will do Justice tho' they don't receive it. *Lady Brute* in the *Provok'd Wife* is govern'd by different Maxims. She is debauch'd with ill Usage, says *Virtue is a Ass, and a Gallant's worth forty on't*. *Pinacium* goes on to another Head of Duty, and declares that a Daughter can never respect her Father too much, and that Disobedience has a great Deal of Scandal and Lewdness in't. The *Lady Jacinta*, as I remember, does not treat her Father at this Rate of Decency. Let us hear a little of her Behaviour. The *Mock Astrologer* makes the Men draw, and frights the Ladies with the Apprehension of Quarrel. Upon this *Theodosia* cries, *what will become of us!* *Jacinta* answers, *we'll die for Company*. *Nothing vexes me but that I am not a Man, to have one thrust at that malicious old Father of mine, before I go*. Afterwards the old Gentleman *Alonzo* threatens his Daughters with a Nunnery. *Jacinta* spurs again, and says, *I would have thee to know, thou graceless old Man, that I defy a Nunnery: name Nunnery once more, and I disown thee for my Father*. I could carry on the Comparison between the old and modern Poets somewhat farther. But this may suffice.

Thus we see what a fine Time lewd People have on the *English Stage*. No Censure, no Mark of Infamy, no Mortification must touch them. They keep their Honour untarnish'd, and carry off the Advantage of their Character. They are set up for the Standard of Behaviour, and the Masters of Ceremony and Sense. And at last that the Example may work the better, they generally make them rich and happy, and reward them with their own Desires.

Mr. Dryden, in the Preface to his *Mock Astrologer*, confesses himself blamed for this Practice; for making debauch'd Persons his Protagonists, or chief Persons

Persons of the Drama; And for making them happy in the Conclusion of the Play, against the Law of Comedy, which is to reward Virtue, and punish Vice. To this Objection he makes a lame Defence. And answers

1. That he knows no such Law constantly observ'd in Comedy by the Ancient or Modern Poets. What then? Poets are not always exactly in Rule. It may be a good Law tho' 'tis not constantly observ'd; some Laws are constantly broken, and yet ne'er the worse for all that. He goes on, and pleads the Authorities of *Plautus* and *Terence*. I grant there are Instances of Favour to vicious young People in those Authors, but to this I reply

1. That those Poets had a greater Compass of Liberty in their Religion. Debauchery did not lie under those Discouragements of Scandal and Penalty with them, as it does with us. Unless therefore he can prove *Heathenism*, and *Christianity* the same, his *Precedents* will do him little Service.

2. *Horace*, who was as good a Judge of the Stage as either of those *Comedians*, seems to be of another Opinion. He condemns the Obscenities of *Plautus*, and tells you Men of Fortune and Quality in his Time, would not endure immodest Satyr. He continues, that Poets were formerly admired for the great Services they did. For teaching Matters relating to Religion and Government; for refining the Manners, tempering the Passions, and improving the Understandings of Mankind: For making them more useful in Domestick Relations, and the publick Capacities of Life. This is a Demonstration that Vice was not the Inclination of the Muses in those Days; and that *Horace* believ'd the chief Business of a Poem was, to instruct the Audience. He adds farther, that the Chorus ought to turn upon the Argument of the Drama, and support the Design of the *Acts*. That

De Arte Poet.

H

they

they ought to speak in Defence of Virtue and Frugality, and shew a Regard to Religion. Now from the Rule of the *Chorus*, we may conclude his Judgment for the *Play*. For, as he observes, there must be a Uniformity between the *Chorus* and the *Acts*: They must have the same View, and be all of a Piece. From hence 'tis plain, that *Horace* would have no immoral *Characters* have either Countenance or good Fortune upon the *Stage*. If 'tis said the very mention of the *Chorus* shews the Directions were intended for *Tragedy*. To this

I answer, that the Consequence is not good: For the Use of a *Chorus* is not inconsistent with *Comedy*. The ancient *Comedians* had it. *Aristophanes* is an Instance. I know 'tis said the *Chorus* was left out in that they call the *New Comedy*. But I can't see the Conclusiveness of this Assertion. For *Aristophanes* his *Plutus* is *New Comedy* with a *Chorus* in't. And *Aristotle* who lived after this Revolution of the *Stage*, mentions nothing of the Omission of the *Chorus*. He rather supposes its Continuance by saying the *Chorus* was added by the Government long after the Invention of *Comedy*. 'Tis true *Plautus* and *Terence* have none, but those before them probably might. *Moliere* has now reviv'd them; and *Horace* might be of his Opinion for ought we know to the contrary.

*Libr. de
Poet. cap. 5.
Psyche.*

Ibid.

Lastly, *Horace* having expressly mentioned the Beginning and Progress of *Comedy*, discovers himself more fully: He advises a *Poet* to form his Work upon the Precepts of *Socrates* and *Plato*, and the Models of Moral Philosophy. This was the way to preserve Decency, and to assign a proper Fate and Behaviour to every *Character*. Now *Horace* would have his *Poet* govern'd by the Maxims of Morality, he must oblige him to Sobriety of Conduct, and a just Distribution of Rewards and Punishments.

Mr. Dryden makes homewards, and endeavour

to fortify himself in Modern Authority. He lets us know that *Ben Johnson*, after whom he may be proud to err, gives him more than one Example of this Conduct; That in the *Alchymist* is notorious, where neither *Face* nor his Master are corrected according to their Demerits. But how proud soever Mr. *Dryden* may be of an Error, he has not so much of *Ben Johnson's* Company as he pretends. His Instance of *Face*, &c. in the *Alchymist* is rather notorious against his Purpose than for it.

Prof. Mock-
Astrol.

For *Face* did not counsel his Master *Lovewit* to debauch the Widow; neither is it clear that the Matter went thus far. He might gain her consent upon Terms of Honour for ought appears to the contrary. 'Tis true, *Face*, who was one of the principal Cheats, is pardon'd and consider'd: But then his Master confesses himself kind to a Fault. He owns this Indulgence was a Breach of Justice, and unbecoming the Gravity of an old Man. And then desires the Audience to excuse him upon the Score of the Temptation. But *Face* continued in the *ibid.* *Cousenage* till the last without Repentance. Under favour, I conceive this is a Mistake. For does not *Face* make an Apology before he leaves the Stage? Does he not set himself at the Bar, arraign his own Practice, and cast the Cause upon the Clemency of the Company? And are not all these Signs of the Dislike of what he had done? Thus careful the Poet is to prevent the ill Impressions of his Play! He brings both Man and Master to Confession; he dismisses them like Malefactors, and moves for their Pardon before he gives them their Discharge. But the *Mock Astrologer* has a gentler Hand: *Wildblood* and *Jacinta* are more generously us'd: There is no Acknowledgment exacted: No Hardship put upon them: They are permitted to talk on in their Libertine Way to the last; and take leave without the least Appearance of Reformation. The *Mock Astrologer* urges *Ben Johnson's* Si-

Ibid.

lent Woman as another Precedent to his purpose. For there Dauphine confesses himself in Love with all the Collegiate Ladies. And yet this naughty Dauphine is crowned in the End with the Possession of his Uncle's Estate, and with the Hopes of all his Mistresses. This Charge, as I take it, is somewhat too severe. I grant Dauphine professes himself in Love with the Collegiate Ladies at first: But when they invited him to a private Visit, he makes them no Promise; but rather appears tired, and willing to disengage. Dauphine therefore is not altogether so naughty as this Author represents him.

Essay of
Drama-
tick Poe-
try, p. 28.

Ben Johnson's Fox is clearly against Mr. Dryden. And here I have his own Confession for Proof. He declares the *Poet's End in this Play was the Punishment of Vice, and the Reward of Virtue*. Ben was forced to strain for this Piece of Justice, and break through the *Unity of Design*. This Mr. Dryden remarks upon him: However he is pleased to commend the Performance, and calls it an excellent *Fifth Act*.

Ben Johnson shall speak for himself afterwards in the Character of a Critick; in the mean Time I shall take a Testimony or two from *Shakespeare*. And here we may observe the admir'd *Falstaffe* goes off in Disappointment. He is thrown out of Favour as being a *Rake*, and dies like a Rat behind the Hangings. The Pleasure he had given, would not excuse him. The *Poet* was not so partial, as to let his Humour compound for his Lewdness. If 'tis objected that this Remark is wide of the Point, because *Falstaffe* is represented in Tragedy, where the Laws of Justice are more strictly observ'd. To this I answer, that you may call *Henry the Fourth and Fifth*, Tragedies if you please: But for all that, *Falstaffe* wears no *Buskins*, his Character is perfectly comical from End to End.

The

The next Instance shall be in *Flowerdale* the *Prodigal*. This Spark, notwithstanding his Extravagance, makes a lucky Hand on't at last, and marries up a rich Lady. But then the Poet qualifies him for his good Fortune, and mends his Manners with his Circumstances. He makes him repent, and leave off his Intemperance, Swearing, &c. And when his Father warn'd him against a Relapse, he answers very soberly,

The London Prodigal.

Heaven helping me, I'll bate the Course of Hell.

I could give some Instances of this Kind out of *Beaumont* and *Fletcher*, but there's no need of any farther Quotation; for *Mr. Dryden* is not satisfied with his Apology from Authority: He does as good as own that this may be construed no better than defending one ill Practice by another. To prevent this very reasonable Objection he endeavours to vindicate his *Precedents* from the Reason of the Thing. To this Purpose he makes a wide Difference between the Rules of Tragedy and Comedy. That Vice must be impartially prosecuted in the first, because the Persons are great, &c.

It seems then Executions are only for Greatness and Quality. Justice is not to strike much lower than a Prince. Private People may do what they please. They are too few for Mischief, and too little for Punishment! This would be admirable Doctrine for *Newgate*, and give us a general Goal-Delivery without more ado. But in Tragedy (says the *Mock Astrologer*) the Crimes are likewise horrid, so that there is a Necessity for Severity and Example. And how stands the Matter in Comedy? Quite otherwise. There the Faults are but the Sallies of Youth, and the Frailties of humane Nature. For Instance. There is nothing but a little Whoring, Pimping, Gaming, Profaneness, &c. And who could be so hard hearted to give a Man any Trouble for this? Such Rigours would be

Ibid.

strangely inhumane? A Poet is a better natur'd Thing I can assure you. These little Miscarriages move *Pity and Commiseration*, and are not such as *must of necessity be punish'd*. This is comfortable Casuistry! But to be serious. Is Dissolution of Manners such a Peccadillo? Does a profligate Conscience deserve nothing but Commiseration? And are People damn'd only for *humane Frailties*? I perceive the Laws of Religion and those of the Stage differ extreamly! The Strength of his Defence lies in this choice Maxim, that the *chief End of Comedy is Delight*. He questions *whether Instruction has any thing to do in Comedy*: If it has, he is sure 'tis no more than

Ibid.

its secondary End: For the Business of the Poet is to make you laugh. Granting the Truth of this Principle, I somewhat question the Serviceableness of it. For is there no Diversion to be had unless Vice appears prosperous, and rides at the Head of Success? One would think such a preposterous Distribution of Rewards, should rather shock the Reason, and raise the Indignation of the *Audience*. To laugh without Reason is the Pleasure of Fools, and against it, of something worse. The exposing of Knavery, and making *Lewdness* ridiculous, is a much better Occasion for Laughter. And this, with Submission, I take to be the End of *Comedy*. And therefore it does not differ from *Tragedy* in the End, but in the *Means*. Instruction is the principal Design of both. The one works by Terror, the other by Infamy. 'Tis true, they don't move in the same Line, but they meet in the same Point at last. For this Opinion I have good Authority, besides what has been cited already.

Rapin Reflect, &c.
p. 10.

1st. Monsieur *Rapin* affirms, " That Delight is the End that Poetry aims at, but not the principal one. For Poetry being an Art, ought to be profitable by the Quality of its own Nature, and by the Essential Subordination that all Arts should have to Polity, whose End in general is

" the

“ the publick Good. This is the Judgment of
 “ *Aristotle* and of *Horace* his chief Interpreter.”
Ben Johnson in his Dedicatory Epistle of his *Fox* has
 somewhat considerable upon this Argument; and
 declaims with a great deal of Zeal, Spirit and good
 Sense, against the Licentiousness of the *Stage*. He
 lays it down for a Principle, “ That ’tis impossible
 “ to be a good *Poet* without being a good *Man*.
 “ That he (a good *Poet*) is said to be able to inform
 “ young Men to all good Discipline, and enflame
 “ grown Men to all great Virtues, &c. —
 “ That the general Complaint was, that the *Wri-*
 “ *ters* of those Days had nothing remaining in
 “ them of the Dignity of a *Poet*, but the abused
 “ Name. That now, especially in Stage Poetry,
 “ nothing but Ribaldry, Profanation, *Blasphemy*,
 “ all Licence of Offence to God and Man, is prac-
 “ tised. He confesses a great part of this Charge
 “ is over-true, and is sorry he dares not deny it.
 “ But then he hopes all are not embark’d in this
 “ bold Adventure for Hell. For my part (says
 “ he) I can, and from a most clear Conscience af-
 “ firm, that I have ever trembled to think to-
 “ wards the least Profaneness, and loath’d the Use
 “ of such foul and unwash’d Bawdry, as is now
 “ made the Food of the *Scene*.—— The Encrease
 “ of which Lust in Liberty, what learned or libe-
 “ ral Soul does not abhor? In whole *Enterludes*
 “ nothing but the Filth of the Time is utter’d—
 “ with Brothelry able to violate the Ear of a *Pa-*
 “ *gan*, and *Blasphemy*, to turn the Blood of a
 “ Christian to Water. He continues, that the In-
 “ solence of these Men had brought the *Muses* into
 “ Disgrace, and made *Poetry* the lowest Scorn of
 “ the Age. He appeals to his Patrons the *Univer-*
 “ *sities*, that his Labour has been heretofore, and
 “ mostly in this his latest Work, to reduce not
 “ only the ancient Forms, but Manners of the
 “ *Scene*, the Innocence and the Doctrine, which is

“ the *Principal End* of Poefy, to inform Men in the
 “ best Reason of Living.” Laftly he adds, “ That
 “ he has imitated the Conduct of the Ancients in
 “ this *Play*, the Goings out (or Conclufions) of
 “ whose *Comedies*, were not always joyful, but oft-
 “ times the Bawds, the Slaves, the Rivals, yea
 “ and the Mafters are multed, and fitly, it being
 “ the Office of a *Comick Poet* (mark that!) to imi-
 “ tate Juftice, and inftitute to Life, &c.” Say you
 fo! Why then, if *Ben Johnson* knew any thing of
 the Matter, Divertifement and Laughing is not, as
 Mr. *Dryden* affirms, the *Chief End of Comedy*. This
 Testimony is fo very full and clear, that it needs no
 explaining, nor any Enforcement from Reasoning,
 and Confequence.

Lib. 4. de
Morib.
cap. 14.

And becaufe Laughing and Pleafure has fuch an
 unlimited Prerogative upon the *Stage*, I fhall add a
 Citation or two from *Aristotle* concerning this Matter.
 Now this great Man “ calls thofe Buffoons, and Im-
 “ pertinents, who rally without any Regard to Per-
 “ fons or Things, to Decency, or good Manners.
 “ That there is a great Difference between Ribal-
 “ dry, and handfom Rallying. He that would
 “ perform exactly muft keep within the Character
 “ of Virtue, and Breeding. He goes on, and tells
 “ us that the old Comedians entertain’d the Au-
 “ dience with Smut, but the modern ones avoided
 “ that Liberty, and grew more referv’d. This
 “ latter way he fays was much more proper and
 “ gentile than the other. That in his Opinion
 “ Rallying, no lefs than Railing, ought to be un-
 “ der the Discipline of Law; that he who is ridden
 “ by his *Jests*, and minds nothing but the Buftnefs
 “ of *Laughing*, is himfelf ridiculous. And that a
 “ Man of Education and Senfe, is fo far from go-
 “ ing thefe Lengths, that he won’t fo much as en-
 “ dure the hearing fome fort of Buffoonry.

And as to the Point of Delight in general, the
 fame Author affirms, “ That fcandalous Satisfac-

“ tions

tions are not properly Pleasures. 'Tis only Distemper, and false Appetite which makes them palatable. And a Man that is sick seldom has his Taste true. Besides, supposing we throw Capacity out of the Question, and make Experiment and Sensation the Judge: Granting this, we ought not to chop at every Bait, nor fly out at every thing that strikes the Fancy. The mere Agreeableness must not overbear us, without distinguishing upon the Quality, and the Means. Pleasure, how charming so ever, must not be fetch'd out of Vice. An Estate is a pretty thing, but if we purchase by Falshood, and Knavery, we pay too much for't. Some Pleasures are childish, and others abominable; and upon the whole, Pleasure, absolutely speaking, is no good Thing." And so much for the philosopher. And because *Ribaldry* is used for sport, a Passage or two from *Quintilian* may not be unseasonable. This Orator does not only condemn the grosser Instances, but cuts off all the *double-Entendre's* at a Blow. He comes up to the regularity of Thought, and tells us, "That the Meaning, as well as the Words of Discourse must be unsullied." And in the same *Chapter* he adds, "A Man of Probity has always a Reserve in his Freedoms, and converses within the Rules of Modesty, and Character: And that Mirth at the Expence of Virtue, is an Over-purchase," *Præmium enim risus pretium est, si probitatis impendio stat.*

De Mor.
Lib. 10.
cap. 2.

Institut.
Lib. 6.
cap. 3.

Thus we see how these great *Masters* qualify Diversion, and tie it up to *Proviso's* and Conditions. Indeed to make *Delight* the main Business of Comedy is an unreasonable and dangerous Principle, opens the Way to all Licentiousness, and confounds Distinction between Mirth and Madness. For Diversion is the *Chief End*, it must be had at any price. No serviceable Expedient must be refused, tho'

tho' never so scandalous. And thus the worst Things are said, and the best abused; Religion is insulted, and the most serious Matters turn'd into Ridicule. As if the blind Side of an Audience ought to be caress'd, and their Folly and Atheism entertained in the first Place. Yes, if the Palate is pleas'd, it matters not though the Body is poyson'd! For can one die of an easier Disease than Diversion? But Rascallery apart, certainly Mirth and Laughing without Respect to the Cause, are not such supream Satisfaction! A Man has sometimes Pleasure in losing his Wits. Frenzy, and *Possession*, will shake the Lungs, and brighten the Face; and yet I suppose they are not much to be coveted. However now we know the Reason of the Profaneness, and Obscenity of the *Stage*, of their hellish cursing, and swearing, and in short of their great Industry to make God and Goodness contemptible: 'Tis all to satisfy the Company, and make People laugh! the most admirable Justification: What can be more engaging to an *Audience*, than to see a *Poet* thus theistically brave? To see him charge up to the Canon's Mouth, and defy the Vengeance of Heaven to serve them? Besides, there may be somewhat of Convenience in the Case. To fetch Diversion out of Innocence is no such easy matter. There's no succeeding it may be in this Method, without Sweat and Drudging. Clean Wit, inoffensive Humour, and handsome Contrivance, require Time and Thought. And who would be at this Expence when the Purchase is so cheap another way? 'Tis possible a *Poet* may not always have Sense enough by him for such an Occasion. And since we are upon Supposals, it may be the *Audience* is not to be gain'd without straining a Point, and giving a Look to Conscience: And when People are sick, are they not to be humour'd? In fine, we must not make the laugh, right or wrong, for *Delight* is the chief End of *Comedy*. *Delight!* he should have said *Debauchery*

That

at's the English of the Word, and the Consequence of the Practice. But the original Design of Comedy was otherwise: And granting it was not so, what then? If the *Ends* of Things were naught, they must be mended. Mischief is the chief End of Malice, would it be then a Blemish in ill Nature to change Temper, and relent into Goodness? The chief End of a Madman it may be is to fire a House, must we not therefore bind him in his Bed? To conclude. If *Delight* without Restraint, or Distinction, without Conscience or Shame, is the supream Law of Comedy, 'twere well if we had less on't. Arbitrary Pleasure is more dangerous than arbitrary Power. Nothing is more brutal than to be abandoned to Appetite; and nothing more wretched than to serve in such a Design. The *Mock-Astrologer* to clear himself of this Imputation, is glad to give up his Principle at last; *lest any Man should think* (says he) *that I write this to make Libertinism tolerable, or that I cared not to debase the End, and Constitution of Comedy.* (It seems then *Delight* is not the chief End.) *I must farther declare that we make vicious Persons happy, but only as Heaven makes sinners so, &c.* If this will hold all's well. But Heaven does not forgive without Repentance; let us see then what Satisfaction he requires from his Wild-Blood, and what Discipline he puts him under. Why, he helps him to his Mistress, he marries him a Lady of Birth and Fortune. And now do you think he has not made him an Example, and punished him to some Purpose! These are frightful Verities! Who would be vicious when such Terrors hang over his Head? And does Heaven make sinners happy upon these Conditions? Sure some people have a good Opinion of Vice, or a very ill one of Marriage, otherwise they would have chartered the Penance a little more. But I have nothing farther with the *Mock-Astrologer*.

And

And now for the Conclusion of a *Chapter*, I shall give some Instances of the *Manners* of the *Stage* and that with respect to *Poetry*, and Ceremonial *Manners* in the Language of Poetry, is a Propriety of Actions and Persons. To succeed in this Business, there must always be a Regard had to Age, Sex, and Condition; and nothing put into the Mouths of Persons which disagrees with any of these Circumstances. 'Tis not enough to say a witty thing, unless it be spoken by a likely Person and upon a proper Occasion. But my Design will lead me to this Subject afterwards, and therefore I shall say no more of it at present, but proceed to apply the Remark.

One Instance of Impropriety in *Manners* both Poetical and Moral, is their making Women, and Women of Quality talk smuttily. This I have prov'd upon them already, and could cite many more Places to the same Purpose were it necessary.

But I shall go on, and give the *Reader* some other Examples of Decency, Judgment, and Probability. *Don Sebastian* will help us in some measure. Here the *Musti* makes a foolish Speech to the *Rabbi* and jests upon his own Religion. He tells them *Though your Tyrant is a lawful Emperor, yet your lawful Emperor is but a Tyrant, — That your Emperor is a Tyrant is most manifest, for you were bound to be Turks, but he has play'd the Turk with you* And now is not this Man fit to manage the *Alcoran* and to be set up for an Oracle of State? *Captain Tom* should have had this Speech by right: But the *Poet* had a farther Design, and any thing is good enough for a *Musti*.

Sebastian, after all the Violence of his Repentance, his grasping at Self-Murder, and Resolutions for the *Cell*, is strangely pleas'd with the Remembrance of his *Incest*, and wishes the Repetition of it: And *Almeida*, out of her Princely Modesty

A singular Compunction, is of the same Mind. This is somewhat surprising! *Ædipus* and *Jocasta* p. 129. *Sophocles* don't repent at this rate. No; the Horror of the first Discovery continues upon their Spirits: They never relapse into any Fits of Intemperance, nor entertain themselves with a lewd Memory. This sort of Behaviour is not only more instructive but more natural too. It being very unlikely one should wish the repeating a Crime, when he was almost distracted at the Thoughts on't, at the Thoughts on't, tho' 'twas committed under all the Circumstances of Excuse. Now when Ignorance and mere Mistake are so very disquieting, it is very strange if a Man should plague his Mind with Aggravations of Knowledge; to carry Aversion, and Desire, in their full Strength upon the same Object; to fly and pursue with so much Eagerness, is somewhat unusual.

If we step to the *Spanish Fryar* he will afford us a sight worth the observing. 'Tis part of the Addresses of *Torrismond* to *Leonora*.

*You are so Beautiful,
wondrous Fair, you justify Rebellion;
if that faultless Face could make no Sin,
Heaven by looking on it must forgive.*

These are strange Complements! *Torrismond* calls his Queen Rebel to her Head, when he was both her General and her Lover. This is powerful Rhetoric to court a Queen with! Enough one would think to have made the Affair desperate. But he has a Remedy at hand. The *Poet's Nostrum* of Proveness cures all. He does as good as tell her, she may sin as much as she has a mind to. Her Face is a Protection to her Conscience. For Heaven is under a Necessity to forgive a handsome Woman. To say, all this ought to be pass'd over in *Torrismond* the Score of his Passion, is to make the Excuse more scandalous than the Fault, if possible.

Such

Such Raptures are fit only for *Bedlam*, or a Place which I shan't name. *Love Triumphant* will furnish another Rant not altogether inconsiderable. He *Celadea* a Maiden Lady when she was afraid her Spark would be married to another, calls out presently for a *Chaos*. She is for pulling the World about her Ears, tumbling all the Elements together, and expostulates with Heaven for making humane Nature otherwise than it should have been.

p. 52. *Great Nature break thy Chain that links together
The Fabrick of this Globle, and make a Chaos,
Like that within my Soul.——*

*Spanish
Fryar, p.
36.*

Now to my Fancy, if she had call'd for a *Chaos* instead of a *Chaos*, trip'd off, and kept her Foot to her self, the Woman had been much wiser. And since we have shewn our Skill in vaulting on the High-Ropes, a *Tumbling* on the *Stage* may not amiss for Variety.

Now then for a Jest or two. *Don Gomez* shall begin: And here he'll give us a Gingle upon the double meaning of a Word.

I think, says *Dominick* the Fryar, *it was my good Angel that sent me hither so opportunely*. *Gomez* suspects him brib'd for no creditable Business and Answers.

Gom. Ay, whose good Angels sent you hither, tell me you know best, Father.

These *Spaniards* will entertain us with more of this fine Raillery. Colonel *Sancho* in *Love Triumphant* has a great Stroak at it. He says his Bride *Dalinda* is no more *Dalinda*, but *Dalilah* the *Philistine*. This Colonel, as great a Soldier as he is, is quite puzzled at a *Herald*. He thinks they call him *Hero* or some such Jewish Name. Here you have a good Officer spoil'd for a miserable Jest. And yet at all, this *Sancho*, though he can't pronounce *Herald*, knows what 'tis to be *Laconick*, which is somewhat

p. 70.

p. 61.

re out of his way. *Thrafo* in *Terence* was a Man *Eunuch*.
 the same Size in Sense, but for all that he does
 quibble. *Albanaet*, Captain of the Guards, is *King Arth*
 ch about as witty as *Sancho*. It seems *Emmeline*, p. 2.
 fires to the Duke of *Cornwal*, was blind. *Albanaet*
 es the Rise of his Thought from hence, and ob-
 res that as blind as she is, *Coswald* would have no
 d Bargain of her. *Carlos* tells *Sancho* he is sure *Love Tri-*
 his Mistress, and has no more to do but to take out *um. p. 26.*
 licence.

Sancho replies, *Indeed I have her Licence for't.*
Carlos is somewhat angry at this Gingle, and cries,
 at quibbling too in your Prosperity? Adversity it
 ms is the only time for punning. Truly I think
 too. For 'tis a Sign a Man is much distress'd,
 en he flies to such an Expedient. However,
Carlos needed not to have been so touchy: For he
 stoop as low himself upon occasion. We must
 ow then that *Sancho* had made himself a hunch'd
 ck, to counterfeit the *Conde Alonzo*. The two
 lonels being in the same Disguise, were just upon
 Edge of a Quarrel. After some Preliminaries in
 iling, *Sancho* cries, *Don't provoke me; I am mis-*
evously bent.

Carlos replies, *Nay you are Bent enough in Con-*
ance, but I have a Bent Fist for Boxing. Here you
 ve a Brace of Quibbles started in a Line and a
 f. And which is worst of all, they come from
Carlos, from a Character of Sense; and therefore the
 et, not the Soldier, must answer for them.
 I shall now give the Reader a few Instances of the
 irtship of the Stage, and how decently they treat
 Women, and Quality of both Sexes. The *Wo-*
 who are secured from Affronts by Custom, and
 ve a Privilege for Respect, are sometimes but
 ghly saluted by these Men of Address. And to
 the Defence, this Coarseness does not always
 me from Clowns, and Women-haters, but from
 sons of Figure, neither singular nor ill bred. And
 which

which is still worse, The Satyr falls on blindly without Distinction, and strikes at the whole Sex.

Enter *Raymond*, a Nobleman, in the Spanish Fryar.

p. 47.

*O Virtue! Virtue! What art thou become,
That Men should leave thee for that Toy a Woman,
Made from the Drofs and Refuse of a Man?
Heaven took him sleeping when he made her too,
Had Man been waking he had ne're consented.*

I did not know before that a Man's Drofs lay in his *Ribs*; I believe sometimes it lies higher. But the Philosophy, the Religion, and the Ceremonies of these Lines, are too tender to be touched. *Cædipus*, a Prince in *Ædipus*, rails in general at the Sex, and at the same time is violently in Love with *Eurydice*. This upon the Matter, is just as natural as 'tis civil. If any one would understand what the Curfew all tender hearted Women is, *Belmour* will inform him.

Old Batch. What is it then? 'Tis the *Pox*. If this be true, the Women had need lay in a Stock of ill Nature sometimes. It seems 'tis their only Preservative. It guards their Virtue, and their Health, and is what they have to trust to. *Sharper*, another Man of Sense in this Play, talks much at the same Rate. *Belinda* would know of him where he got that excellent Talent of Railing?

p. 35.

Sharp. Madam, the Talent was born with me—I confess I have taken Care to improve it to qualify for the Society of Ladies. *Horner*, a topping Character in the Country Wife, is advised to avoid Women and hate them as they do him. He answers;

p. 22.

Don Sebastian. p. 5.

Because I do hate them, and would hate them more, I'll frequent 'em; you may see by Marriage, nothing makes a Man hate a Woman more than her constant Conversation. There is still something more coarse upon the Sex spoken by *Dorax*, but it is a privileged Expression; and as such I must leave it. The Relapse mends the Contrivance of the Satyr.

confines upon the Manner, and to make the Discourse the more probable, obliges the Ladies to abuse themselves. And because I should be loath to tire the Reader, *Berinthia* shall close the Argument. This Lady having undertook the Employment of a *Procurefs*, makes this Remark upon it to herself.

Berinth. So here is fine Work! But there was no avoiding it—— Besides, I begin to fancy there may be as much Pleasure in carrying on another Body's Intrigue, as ones own. This is at least certain; it exercises almost all the entertaining Faculties of a Woman. For there is Employment for Hypocrisy, Intention, Deceit, Flattery, Mischief, and Lying.

Let us now see what Quarter the Stage gives to Quality. And here we shall find them extreemly free and Familiar. They dress up the Lords in Double Nick-Names, and expose them in Characters of Contempt. Lord Froth is explain'd a Solemn Coxcomb; and Lord Rake, and Lord Foplington give you their Talent in their Title. Lord Plausible in the Plain Dealer acts a ridiculous Part, but is with

Double Dealer.
Person.
Dram.
Relapse.
Provok'd
Wife.

all very civil. He tells *Manly* he never attempted to abuse any Person. The other answers; What you were afraid? *Manly* goes on and declares he would call a Rascal by no other Title, tho' his Father had call'd him a Duke's. That is, he would call a Duke

p. 4.
p. 2.

a Rascal. This I confess is very much Plain Dealing. Such Freedoms would appear but oddly in life, especially without Provocation. I must own the Poet to be an Author of good Sense; but under favour, these Jest, if we may call them so, are somewhat high season'd, the Humour seems overstrain'd, and the Character push'd too far. To proceed. *Mustapha* was selling *Don Alverez* for a slave. The Merchant asks what Virtues he has. *Mustapha* replies, Virtues quoth ah! He is of a great Family and Rich, what other Virtues would'st thou have in a Nobleman? *Don Carlos* in Love Triumphant

DonSebast.
p. 16.

p. 17.

phant stands for a Gentleman, and a Man of Sense, and out-throws *Mustapha* a Bar's length. He tells us *Nature* has given *Sancho* an empty Noddle, but *Fortune* in revenge has fill'd his Pockets: Just a Lord's Estate in Land and Wit. This is a handsome Complement to the Nobility! And my Lord *Salisbury* had no doubt of it a good Bargain of the

Don Quix.
Part II.

p. 37.

Dedication. *Teresa's* general Description of a Countess is considerable in its Kind: But only 'tis in no Condition to appear. In the *Relapse*, Sir *Tunbelle* who had mistaken *Young Fashion* for Lord *Foplington*, was afterwards undeceiv'd; and, before the Surprise was quite over, puts the Question, *Is it then possible that this should be the true Lord Foplington at last?* The Nobleman removes the Scruple with great Civility and Discretion! Lord *Fop* Why what do you see in his Face to make you doubt of it? Sir, without presuming to have an extraordinary Opinion of my Figure, give me leave to tell you, if you had seen as many Lords as I have done, you would not think it impossible a Person of a worse Tail than mine might be a Modern Man of Quality.

Relapse,
v. 84.

p. 24.

L'Ombre
de Moliere.

I'm sorry to hear *Modern Quality* degenerates so much. But by the way, these Liberties are altogether new; they are unpractis'd by the Latin Comedians, and by the *English* too till very lately as the *Plain Dealer* observes. And as for *Moliere* in *France*, he pretends to fly his Satyr no higher than a Marquis.

Essay Dra.
Poet. p. 5.

And has our Stage a particular Privilege? Is their Charter enlarg'd, and are they on the same Foot of Freedom with the *Slaves* in the *Saturnalia*? Must all Men be handled alike? Must their Roughness be needs play'd upon Title? And can they lash the Vice without pointing upon the Quality? If, as Mr. *Dryden* rightly defines it, a *Play* ought to be a just Image of Humane Nature; Why are not the Decencies of Life, and the Respects of Conversation observ'd? Why must the Customs of

Countries

Countries be cross'd upon, and the Regards of Honour overlook'd? What Necessity is there to kick the *Coronets* about the *Stage*, and to make a Man a Lord, only in order to make him a Coxcomb. I hope the *Poet's* don't intend to revive the old Project of Levelling, and *Vote* down the House of *Peers*. In earnest, the *Play-house* is an admirable School of Behaviour! This is their way of managing Ceremony, distinguishing Degree, and entertaining the *Boxes*! But I shall leave them at present to the Enjoyment of their Talent, and proceed to another Argument.

CHAP. V.

Remarks upon Amphitryon, King Arthur, Don Quixote, and the Relapse.

SECTION I.

THE following *Plays*, excepting the last, will fall under the same Heads of Commendation with the former. However, since the *Poets* have here been prodigal in their Expence, and dress'd themselves with more Curiosity than ordinary, they deserve a proportionable Regard. So much Finery must not be crowded. I shall therefore make Elbow-Room for their Figure, and allow them the Compass of a distinct *Chapter*.

To begin with *Amphitryon*. In this *Play* Mr. *Dryden* represents *Jupiter* with the Attributes of the Supreme Being: He furnishes him with Omnipotence, makes him the Creator of Nature, and the Arbitrer of Fate, puts all the Functions of Providence in his Hand, and describes him with the Majesty of the true God. And when he has put him in this glorious Equipage, he brings him out

Amphit.
p. 1, 2, 3;
8, 9.

p. 8, 17. or Diversion. He makes him express himself in the most intemperate Raptures: He is willing to renounce his *Heaven* for his Brutality, and employ a whole *Eternity* in Lewdness. He draws his bebauch at its full length, with all the Art, and Heightings, and Foulness of Idea imaginable. This *Jupiter* is not contented with his success against *Amphitryon*, unless he brings *Alcmena* into the Confederacy, and makes her a Party *ex post Facto*. He would not have her think of her *Husband*, but her *Lover*, that is, her *Whoremaster*. 'Tis not the Success, but the Manner of gaining it which is all in all. 'Tis the Vice which is the charming Circumstance. Innocence and Regularity are dangerous Companions, they spoil Satisfaction, and make every Thing insipid! Unless People take Care to discharge their Virtue, and clear off their Conscience, their Senses will vanish immediately! For *Jupiter*, says he, would owe nothing to a Name so dull as *Husband*. And in the next Page.

p. 18.

19. That very Name of Wife and Marriage,
Is poison to the dearest Sweetest of Love.

I would give the Reader some more of these fine Sentences, but that they are too much out of Order to appear. The Truth is, our *Stage-Poets* seem to fence against Censure by the Excess of Lewdness; And to make the overgrown Size of a Crime a Ground for Impunity. As if a Malefactor should project his Escape by appearing too scandalous for publick Tryal. However, this is their Armour of Proof, this is the Strength they resort to. They are fortified in Smut, and almost impregnable in Stench, so that where they deserve most, there's no coming at them. To proceed. I desire to know what Authority Mr. *Dryden* has for this extraordinary Representation? His original *Plautus* is no Precedent. Indeed *Plautus* is the only bold Heathen that ever made *Jupiter* tread the

Stage

Stage. But then he stops far Short of the Liberties of the *English Amphitryon*, *Jupiter* at *Rome* and *London* have the same unaccountable Design; but the Methods of Pursuit are very different. The first, does not solicit in scandalous Language, nor flourish upon his Lewdness, nor endeavour to set it up for the Fashion. *Plautus* had some regard to the Height of the Character, and the Opinion of his Country, and the Restraints of Modesty. The Scallies of *Aristophanes* do not come up to the Case; and if they did, I have cut off the Succours from that Quarter already. *Terence's Chærea* is the next bold Man: However, here the Fable of *Jupiter* and *Danae* are just glanced at, and the Expression is clean; and he that tells the Story a young Libertine. These are all Circumstances of Extenuation, and give quite another Complexion to the Thing. As for the *Greek Tragedians* and *Seneca*, there's no Prescription can be drawn from them. They mention *Jupiter* in Terms of Magnificence and Respect, and make his Actions, and his Nature of a Piece. But it may be the celebrated *Homer* and *Virgil* may give Mr. *Dryden* some Countenance. Not at all. *Virgil's Jupiter* is always great and solemn, and keeps up the Port of a Deity. 'Tis true, *Homer* does not guard the Idea with that Exactness, but then he never sinks the Character into Obscenity. The most exceptionable Passage is that where *Jupiter* relates his Love Adventures to *Juno*. Here this pretended Deity is charm'd with *Venus's* Girdle, is in the Height of his Courtship, and under the Ascendant of his Passion. This 'tis confess'd was a slippery Place, and yet the Poet makes a shift to keep his Feet. His *Jupiter* is little, but not nauseous; the Story, tho' improper, will bear the telling, and look Conversation in the Face. However, these Freedoms of *Homer* were counted intolerable: I shall not insist on the Censures of *Justin*

Eunuch.

*Euseb. præ-
par. E-
vang.*

Ep. Ded.

Martyr, or Clemens Alexandrinus: Even the Hea-then could not endure them. The Poets are lash-
ed by *Plato* upon this Score; for planting Vice in
Heaven, and making their Gods infectious. If
Mr. *Dryden* answers that *Jupiter* can do us no
harm, he is known to be an Idol of lewd Memory,
and therefore his Example can have no Force:
Under Favour this is a Mistake: For won't Pitch
daub when a dirty Hand throws it; or can't a
Toad spit Poison because she's ugly? Ribaldry is
dangerous under any Circumstances of Represen-
tation. And as *Menander* and *St. Paul* express it,
Evil Communications corrupt good Manners. I men-
tion them both, because if the Apostle should be
disliked, the *Comedian* may pass. But after all,
Mr. *Dryden* has not so much as a Heathen Prece-
dent for his Singularities. What then made him
fall into them? Was it the Decency of the Thing,
and the Propriety of *Character* and Behaviour?
By no means. For as I have observ'd before, Na-
ture and Operations ought to be proportion'd, and
Behaviour suited to the Dignity of Being. To
draw a Monkey in Royal Robes, and a Prince in
Antick, would be Farce upon Colours, entertain
like a Monster, and please only upon the Score of
Deformity. Why then does Mr. *Dryden* cross upon
Nature and Authority, and go off as he confesses,
from the Plan of *Plautus* and *Moliere*? Tho' by
the Way, the English *Amphitryon* has borrow'd
most of the libertine Thoughts of *Moliere*, and im-
prov'd them. But to the former Question. Why
must the beaten Road be left? He tells us, *That*
the Difference of our Stage from the Roman and the
French did so require it. That is, our Stage must
be much more licentious. For you are to observe,
that Mr. *Dryden* and his Fraternity have help'd to
debauch the Town, and poison their Pleasures to
an unusual Degree: And therefore the Diet must
be dress'd to the Palate of the Company. And since
they

they are made *Scepticks*, they must be entertain'd as such. That the English *Amphitryon* was contriv'd with this View is too plain to be better interpreted. To what Purpose else does *Jupiter* appear in the Shape of *Jehovah*? Why are the incommunicable *Attributes* burlesqu'd, and Omnipotence apply'd to Acts of Infamy? To what End can such horrible Stuff as this serve, unless to expose the Notion, and extinguish the Belief of a Deity? The Perfections of God are himself. To ridicule his Attributes and his Being, are but two Words for the same Thing. These Attributes are bestow'd on *Jupiter* with great Prodigality, and afterwards execrably outrag'd. The Case being thus, the Cover of an Idol is too thin a Pretence to screen the Blasphemy. Nothing but Mr. *Dryden's Absalom* and *Achitophel* can outdo this. Here, I confess, the Motion of his Pen is bolder, and the Strokes more black'd. Here we have Blasphemy on the Top of the Letter, without any Trouble of Inference or Construction. This Poem runs all upon Scripture Names, upon Suppositions of the true Religion, and the right Object of Worship. Here Profaneness is shut out from Defence, and lies open without Colour or Evasion. Here are no Pagan Divinities in the Scheme, so that all the Atheistick Raillery must point upon the true God. In the Beginning we are told, that *Absalom* was *David's* natural Son: So then there's a Blot in his *Scutcheon*, and a Blemish upon his Birth. The Poet will make admirable Use of this Remark presently! This *Absalom* it seems was very extraordinary in his Person and Performances. Mr. *Dryden* does not certainly know how this came about, and therefore enquires of himself in the first Place,

*Whether inspired with a diviner Lust,
His Father got him——*

p. 1.

This is down right Defiance of the living God!

Here you have the very Effence and Spirit of Blasphemy, and the Holy Ghost brought in upon the most hideous Occasion. I question whether the Torments and Despair of the Damn'd dare venture at such Flights as these. They are beyond Description, I pray God they may not be beyond Pardon too. I can't forbear saying, that the next bad Thing to the Writing these Impiëties, is to suffer them. To return to *Amplifyon*. *Phobus* and *Mercury* have *Manners* assign'd very disagreeable to their Condition. The latter abating Propriety of Language, talks more like a *Waterman* than a Deity. They rail against the Gods, and call *Mars* and *Vulcan* the *two Fools of Heaven*. *Mercury* is pert upon his Father *Jupiter*, makes Jest upon his Pleasures, and his Greatness, and is horribly Smutty and Profane. And all this Misbehaviour comes from him in his own Shape, and in the Sublimity of his Character. Had he run Riot in the Disguise of *Sofia*, the Discourse and the Person had been better adjusted, and the Extravagance more pardonable. But here the Decorum is quite lost. To see the *Immortals* play such Gambols, and the biggest Beings do the least Actions, is strangely unnatural. An Emperor in the Grimaces of an Ape, or the Diversions of a Kitten, would not be half ridiculous. Now as *Monfieur Rapin* observes, without Decorum there can be no *Probability*, nor without Probability any true Beauty. Nature must be minded, otherwise Things will look forced, tawdry and chimerical. Mr. *Dryden* discourses very handsomely on this Occasion in his Preface to *Albion* and *Albanus*. He informs us, *That Wit has been truly defin'd a Propriety of Words and Thoughts——That Propriety of Thought is that Fancy which arises naturally from the Subject*. Why then without Doubt, the Quality of Characters should be taken Care of, and great Persons appear like themselves. Yes, yes, all this is granted by Impli-

p. 3, 16,
cc.

p. 1.

mplication, and Mr. Dryden comes still nearer to the present Case. He tells us, that *Propriety is to be observed, even in Machines; and that the Gods are all to manage their peculiar Provinces.* He Instances in some of their respective Employments; but I don't find that any of them were to talk awdly. No, he plainly supposes to the contrary. For as he goes on, *If they were to speak upon the Stage, it would follow of Necessity that the Expressions should be Lofty, Figurative, and Majestical.* It seems then their Behaviour should be agreeable to their Greatness. Why then are not these Rules observ'd in the *Machines of Amphitryon*? As I take Obscenity has not the Air of Majesty, nor any Alliance with the *Sublime*. And as for the *Figurative Part*, 'tis generally of the same Cut with the *Lofty*: The Smut shines clear and strong through the Metaphor, and is no better screen'd than the Sun by a Glass-Window. To use *Mercury* thus ill, and make the God of Eloquence speak so unlike himself, is somewhat strange! But tho' the *Antients* knew nothing of it, there are Considerations above those of *Decency*. And when this happens, *the Rule must rather be trespass'd on, than a Beauty let out.* 'Tis Mr. Dryden's Opinion in his *Cleopatra* Pref. where he breaks the *Unity of Time*, to describe the *Beauty* of a Famine. Now Beauty is an arbitrary Advantage, and depends upon Custom and Fancy. With some People the blackest Complexions are the handsomest; 'tis to these *African* Witicks that Mr. Dryden seems to make his Appeal. And without doubt he bespeaks their Favour, and strikes their Imagination luckily enough. To lodge Divinity and Scandal together, to make the Gods throw *Stars* like *Snow-balls* at one another, but especially to court in Smut, and rally Blasphemy, is most admirably entertaining! This is much better than all the Niceties of *Decorum*. It is handsomely contriv'd to slur the Notion of a

supe-

p. 1.

19.
*Troil. and
Cressid.**The Hist.
of Sir John
Old-Castle**King Ar-
thur.*

superior Nature, to disarm the Terrors of Religion, and make the Court above as romantick as that of the *Fairies*. A Libertine when his Conscience is thus reliev'd, and Atheism fits easy upon his Spirits, can't help being grateful upon the Occasion. Meer Interest will oblige him to cry up the Performance, and solicit for the *Poet's* Reputation! Before I take leave of these *Machines*, may not be amiss to enquire why the Gods are brought into the *Spiritual Court*. Now I suppose the Creditableness of the Business, and the *Poet's* Kindness to those *Places*, are the principal Reasons of their coming. However, he might have farther Design in his Head, and that is, to bring *Thebes* to *London*, and to shew the Antiquity of *Doctors Commons*. For if you will believe *Mercutio*, this Conference between him and *Phœbus* was held three thousand Years ago. Thus *Shakespeare* makes *Hector* talk about *Aristotle's* Philosophy, and calls Sir *John Old Castle* Protestant. I had not mention'd this Discovery in Chronology, but that *Mr. Dryden* falls upon *Ben Jonson*, for making *Cataline* give Fire at the Face of a Cloud, before Guns were invented.

By the Pattern of these pretended *Deities*, you may guess what sort of *Mortals* we are likely to meet with. Neither are we mistaken. For *Phœbus* is bad enough in all Conscience, but *Bromius* is a meer Original. Indeed when *Mr. Dryden* makes *Jupiter*, and *Jupiter* makes the Women, little can be expected. So much for *Amphitryon*.

I shall pass on to *King Arthur* for a Word or two. Now here is a strange jumble and hot-potch of Matters, if you mind it. Here we have *Genii* and *Angels*, *Cupids*, *Syrens* and *Devils*; *Mercurius* and *St. George*, *Pan* and the *Parson*, the *Hell* of Heathenism, and the *Hell* of Revelation; a Jest about original Sin. And why are Truth and Fiction, Heathenism and Christianism

nity, the most serious and the most trifling things blended together, and thrown into one term of Diverſion? Why is all this done, unleſs to ridicule the whole, and make one as incredible as the other? His *airy and earthy Spirits* ſcourſe of the firſt State of Devils, of their Defect, of their Revolt, their Punishment and Impurities. This Mr. Dryden very religiously calls a *Fairy Way of Writing*, which depends only on the *Ep. Ded.* Force of Imagination. What then is the Fall of the Angels a Romance? Has it no Baſis of Truth, nothing to ſupport it but Strength of Fancy and Poetick Invention? After he had mention'd Hell, Devils, &c. And given us a Sort of Bible Deſcription of theſe formidable Things; I ſay after he had formed his Poem in this Manner, I am ſurprized to hear him call it a *Fairy Kind of Writing*. Is the History of *Tophet* no better prov'd than that of *Styx*? Is the Lake of *Brimſtone* and that of *Pblegethon* alike dreadful? And have we as much Reason to believe the Torments of *Titius* and *Prometheus*, as thoſe of the Devils and Damn'd? Theſe are lamentable Conſequences! And yet I can't well ſee how the *Poet* can avoid them. But ſetting aſide this miſerable Gloſs in the *Dedication*, the Representation it ſelf is ſcandalouſly irreligious. To droll upon the Vengeance of Heaven, and the Miſeries of the Damn'd, is a bad Inſtance of Chriſtianity! Thoſe that bring Devils upon the *Stage*, can hardly believe them any where elſe. Beſides, the Effects of ſuch an Entertainment muſt needs be admirable! To ſee Hell thus play'd with is a mighty Refreshment to a ſtupid Conſcience, and a byaſs'd Underſtanding. It hardens the young Libertine, and confirms the Well-wiſhers to Atheiſm, and makes Vice bold and enterpriſing. Such Diverſions ſerve to diſpel the Gloom, and guild the Horrors of the *Shades* below, and are a Sort of Enſurance againſt Damnation.

nation. One would think these *Poets* went upon absolute Certainty, and could demonstrate a Scheme of Infidelity. If they could, they had much better keep the Secret. The divulging tends only to debauch Mankind, and shake the Securities of civil Life. However, if they have been in the other World and find it empty, and uninhabited, and are acquainted with all the Powers and Places in being: If they can shew the Impostures of Religion, and the Contradictions of common Belief, they have something to say for themselves. Have they then infallible Proof and Mathematick Evidence for these Discoveries? No Man had ever the Confidence to say this: And if he should, he would be but laugh'd at for his Folly. No Conclusions can exceed the Evidence of the Principles; you may as well build a Castle in the Air, as raise a Demonstration upon a Bottom of Uncertainty. And is any Man so vain as to pretend to know the Extent of Nature, and the Stretch of Possibility, and the Force of the Powers invisible? So that notwithstanding the Boldness of this *Opera*, there may be such a Place as Hell; and if so, Discourse about Devils will be no *Fairy way of writing*. For a *Fairy way of writing* is nothing but a *History of Fiction*; a Subject of imaginary Beings such as never had any Existence in Time, or Nature. And if, as Monsieur *Rapin* observes, *Poetry* requires a Mixture of Truth and *Fable*, Mr. *Dryden* may make his Advantage, for his *Play* is much better founded on Reality than he was aware of.

It may not be improper to consider in a Word or two, what a frightful Idea the *holy Scriptures* give us of Hell. 'Tis describ'd by all the Circumstances of Terror, by every Thing dreadful to Sense, and amazing to Thought. The Place, the Company, the Duration, are all Considerations of Astonishment. And why has God given us this solemn Warning? Is it not to awaken our Fears, and guard

Happiness; to restrain the Disorders of Appetite, and to keep us within Reason, and Duty? And as for the *Apostate Angels*, the *Scriptures* inform us of their lost Condition, of their Malice and Power, of their active Industry and Experience; and these Qualities correspondent to the Bulk of their Nature, the Antiquity of their Being, and the Mixture of their State. In short, they are painted in the formidable Appearances imaginable, to alarm our Caution, and put us upon the utmost Defence.

Let us see now how Mr. *Dryden* represents these happy Spirits, and their Place of Abode. Why very entertainingly! Those that have a true Taste of Atheism were never better regaled. One would think by this *Play* the Devils were mere Marmosets and Bugbears, fit only to fright Children and Fools. They rally upon Hell and Damnation, with a great deal of Air and Pleasantry; and appear like *Robin Hood-fellow*, only to make the Company laugh. *Philidel* is call'd a *Puling Sprite*. And why so? For this pious Reason, because

*He trembles at the yawning Gulph of Hell,
Nor dares approach the Flames, lest he should singe
His gaudy filken Wings.
He sighs when he should plunge a Soul in Sulphur,
With Compassion touch'd of Foolish Man.* p. 6.

The Answer is, *What a half Devil's he?*

You see how admirably it runs all upon the Christian Scheme? Sometimes they are *Half-Devils*, and sometimes *Hopeful-Devils*, and what you please, to make Sport with it. *Grimbald* is afraid of being whooped through Hell at his Return, for miscarrying his Business. It seems there is great Leisure for diversion! There's *whooping* in Hell, instead of *weeping and wailing*! One would fancy Mr. *Dryden* had Day-light and Company, when these Lines were written. I know his Courage is extraordinary;

but sure such Thoughts could never bear up against Solitude and a Candle!

And now since he has diverted himself with the *Terrors of Christianity*, I don't wonder he should treat those that preach them with so much Civility. Enter *Poet* in the Habit of a *Peasant*.

*We ha'e cheated the Parson, we'll cheat him again,
For why shou'd a Blockhead have one in ten;
For prating so long like a Book-learn'd Sot,
Till Pudding and Dumpling burn to Pot?!*

These are fine comprehensive Stroaks! Here you have the *Iliad* in a Nutshell! Two or three courtly Words take in the whole Clergy: And what is wanting in Wit, is made up in Abuse, and that as well. This is an admirable *Harvest-Catch*, and the poor Tythe-stealers stand highly indebted. They might have been tired with cheating in *Prose*, but they not been thus seasonably reliev'd in Doggerel. But now there's Musick in playing the Knave. The Countryman now may fill his Barn, and humour his ill Manners, and sing his Conscience asleep, and sleep under one. I don't question but these *four Lines* steal many a Pound in the Year. Whether the *Muse* stands indictable or not, the Law must determine. But after all, I must say the Design is remarkably laid. For Place and Person, for Relish and Convenience, nothing could have been better. The Method is very short, clear, and practicable. 'Tis a fine portable Infection, and costs no more Carriage than the Plague.

Well! the Clergy must be contented: It might possibly have been worse for them if they had been in his Favour: For he has sometimes a very unlucky Way of shewing his Kindness. He commends the *Earl of Leicester* for considering the Friends more than the Cause; that is, for his Partiality; the *Ded. King* *Marquess of Halifax* for quitting the Helm, at the *Arthur.* *Approach of a Storm*: As if Pilots were made only for

fair Weather. 'Tis presum'd these noble Persons are unconcern'd in this Character. However the Poet has shewn his Skill in Panegyrick, and 'tis my for that I mention it. He commends *Atticus* ^{Sebast.} for his Trimming, and *Tully* for his Cowardice, and *K. Aris.* makes meanly of the Bravery of *Cato*. Afterwards professes his Zeal for the publick Welfare, and is eas'd to see the Nation so well secured from Foreign Attempts, &c. However he is in some Pain about the coming of the *Gauls*: 'Tis possible for Fear they would invade the *Muses*, and carry the *Opera's* into captivity, and deprive us of the Ornaments of *Peace*. *ibid.*

And now he has serv'd his Friends, he comes in the last Place, like a modest Man, to commend himself. He tells us there were a great many *Beauties* in the Original Draught of this *Play*. But it seems Time has since tarnish'd their Complexion: and he gives *Heroick* Reasons for their not appearing. To speak Truth, (all Politicks apart) there are strange Flights of Honour, and Consistencies of Pretension in this Dedication! But I shall forbear the Blazon of the *Atchievement*, for fear I should commend as unluckily as himself.

S E C T. II.

Remarks upon Don Quixot, &c.

MR. *Durfey* being somewhat particular in his Genius and Civilities, I shall consider him in Word or two by himself. This Poet writes from the Romance of an ingenious Author: By this Means his Sense, and Characters are cut out to his Hand. He has wisely planted himself upon the Shoulders of a Giant; but whether his Discoveries answer the Advantage of his standing, the Reader must judge.

What

What I have to object against Mr. *Durfey* shall most of it be ranged under these three Heads.

I. *His Profaneness with respect to Religion and the holy Scriptures.*

II. *His Abuse of the Clergy.*

III. *His want of Modesty and Regard to the Audience.*

I. *His Profaneness, &c.*

And here my first Instance shall be in a bold Song against Providence.

Part 1st.
p. 20.

*Providence that form'd the Fair
In such a charming Skin,
Their Outside made his only Care,
And never look'd within.*

Here the *Poet* tells you Providence makes Mankind by halves, huddles up the Soul, and takes the least Care of the better Moiety. This is direct blaspheming the Creation, and a Satyr upon God Almighty. His next Advance is to droll upon the Resurrection.

p. 20.

*Sleep, and indulge thy self with Rest,
Nor dream thou e'er shalt rise again.*

His third Song makes a Jest of the *Fall*, rails upon *Adam* and *Eve*, and burlesques the Conduct of God Almighty for not making Mankind over gain.

p. 37.

*When the World first knew Creation,
A Rogue was a Top-Profession,
When there was no more in all Nature but Four,
There were two of them in Transgression.*

*He that first to mend the matter,
Made Laws to bind our Nature,
Should have found a Way.*

To make Wills obey,
And have modell'd new the Creature.

In this and the following Page, the *Redemption* of the World is treated with the same Respect with the *Creation*. The Word *Redeemer*, which among Christians is appropriated to our Blessed Saviour, and like the *Jewish* Tetragrammaton peculiarly reserv'd to the Deity: This adorable Name (*Redeemer* and dear *Redeemer*) is apply'd to the ridiculous *Don Quixot*. These Insolencies are too big for the Correction of a Pen, and therefore I shall leave them. After this horrible Abuse of the Works and Attributes of God, he goes on to make Sport with his Vengeance. He makes the Torments of Hell very comical Entertainment: As if they were only Flames in Painting, and Terrors in *Romance*. The *Stygian Frogs* in *Aristophanes* are not represented with more Levity and Drolling. That the Reader may see I do him no wrong, I shall quote the places, which is the main Reason why I have transcribed the rest of his Profaneness.

Appear, ye fat Fiends, that in Limbo do groan,
That were, when in Flesh, the same Souls with his own.
You that always in Lucifer's Kitchen reside,
Amongst Sea-coal and Kettles, and Grease newly try'd:
That pamper'd each Day with a Garbidge of Souls,
Roil Rasbers of Fools for a Breakfast on Coals.

In the Epilogue you have the History of *Balaam's* As expos'd, and the Beast brought upon the Stage to laugh at the Miracle the better;

And as 'tis said, a parlous As once spoke,
When Crab-tree Cudgel did his Rage provoke:
If you are not civil, — I fear
I'll speak again, —

In the second Part the Devil is brought upon the Stage. He cries, as he hopes to be saved. And Sancho

K

warrants

p. 18.

warrants him a good Christian. Truly I think he may have more of Christianity in him than the Poet; for he trembles at that God, with whom the other makes Diversion.

I shall omit the Mention of several Outrages of this Kind, besides his deep-mouth'd swearing, which is frequent, and pass on to the second Head, which is Abuse of the Clergy. And since Reveal'd Religion has been thus horribly treated, 'tis no Wonder if the *Ministers* of it have the same Usage.

Part I.

p. 13.

Person.
Dram.

And here we are likely to meet with some Passages extraordinary enough. For to give Mr. *Durfey* his due, when he meddles with Church-men he lays about him like a Knight-Errant: Here his Wit and his Malice are generally in Extreame, though not of the same Kind. To begin. He makes the Curate *Perez* assist at the ridiculous Ceremony of Don *Quixot's* Knighting. Afterwards 'Squire *Sancho*, confessing his Mistake to *Quixot*, tells him, *Ab consider, dear Sir, no Man is born wise*. Then I think the greater Care should be taken he is not bred a Fool. But how does he prove this memorable Sentence? Because a *Bishop* is no more than another Man without Grace and good Breeding. I must needs say if the Poet had any Share of either of these Qualities, he would be less bold with his Superiors, and not give his Clowns the Liberty to droll thus heavily upon a solemn Character. This *Sancho* Mr. *Durfey* takes Care to inform us is, a dry shrewd Country Fellow. The Reason of this Character is, for the Strength of it, somewhat surprizing. 'Tis because he blunders out Proverbs upon all Occasions, though never so far from the Purpose. Now if blundering and talking nothing to the Purpose, is an Argument of Shrewdness, some Peoples Plays are very shrewd Performances. To proceed. *Sancho* complains of his being marry'd, because it hinder'd him from better Offers. *Perez* the Curate is sorry for this Misfortune

misfortune; *For as I remember*, says he, 'twas my
 luck to give Teresa and you the Blessing. To this
 Sancho replies: *A Plague on your Blessing! I perceive*
I shall have Reason to wish you hang'd for your Bless-
ing—Good Finisher of Fornication, good Conjunction p. 51.
impulsive. For this Irreverence and Profaneness
 Perez threatens him with Excommunication. Sancho
 tells him, *I care not, I shall lose nothing by it but a*
nap in the Afternoon. In his second Part Jodolet a
 priest is call'd a *Holy Cormorant*, and made to dis-
 patch half a Turkey, and a Bottle of Malaga for his
 breakfast. Here one Country Girl chides another p. 3.
 for her Sawcyness: *De'e* (says she) *make a Pimp of a*
priest? Sancho interposes with his usual Shrewdness:
Pimp of a Priest, is that such a Miracle? In the
 second Scene the Poet provides himself another p. 7.
 priest to abuse. Mannel the Steward calls Bernardo
 the Chaplain Mr. Cuff Cushion, and tells him a *Whore*
at a Pulpit he loves.—In settling the Characters,
 Mannel is given out for a witty pleasant Fellow. And
 now you see he comes up to Expectation. To the
 mind all Colours are alike, and Rudeness and Rail-
 lery are the same thing! Afterwards, Bernardo says p. 10.
Grace upon the Stage; and I suppose, Prays to God
to bless the Entertainment of the Devil. Before
 they rise from Table, the Poet contrives a Quarrel
 between Don Quixot and Bernardo. The Priest rails
 at the Knight, and calls him *Don Coxcomb, &c.*
 At this time you may imagine the Knight heartily
 provok'd, ready to buckle on his *Basan*, and draw
 out for the Combat. Let us hear his Resent-
 ment.

Don Quixot. *Oh! thou old black Fox with a Fire-*
brand in thy Tail, thou very Priest: Thou Kindler of
Mischiefs in all Nations. De'e hear, Homily: Did
I the Reverence I bear these Nobles— I would so p. 41:
burn your Cassock, you Church Vermin.

At last he bids Bernardo adieu in Language too p. 47:
 profane and scandalous to relate. In the Fourth

part 1st.
p. 7, 8.
pt. 2^d.
p. 57.

At his Song calls the Clergy *Black Cattle*, and says no Body now minds what they say. I could alledge more of his Courtship to the Order, but the Reader might possibly be tired, and therefore I shall proceed in the

pt. 2^d.
p. 60.
pt. 1st.
p. 38.
pt. 2^d.
p. 14.

Third place, to his want of Modesty, and regard to the Audience. As for Smut, *Sancho* and *Teresa* talk it broad, and single sens'd, for almost a Page together. *Mary* the *Buxsom* has likewise her Share of this Accomplishment. The first Epilogue is garnish'd with a Couplet of it; *Marcella* the Maiden Shepherdess raves in Raptures of Indecency; and sometimes you have it mix'd up with Profaneness to make the Composition the stronger. But this Entertainment being no Novelty, I shall pass it over and the rather because there are some other Rarities which are not to be met with elsewhere.

pt. 1st.
p. 7, 8.
pt. 2^d.
p. 52.
pt. 2^d.
p. 36, 49.
pt. 2^d.
p. 37, 44.

Here he diverts the Ladies with the charming Rhetorick of *Snotty-Nose*, *filthy Vermin in the Beard*, *Nitty Jerkin*, *Louse Snapper*, and the Letter in the Chamber-pot; with an abusive Description of a Countess, and a rude Story of a certain Lady, with some other Varieties of this Kind, too coarse to be named. This is rare Stuff for Ladies, and Quality! There is more of *Physick* than *Comedy* in such Sentences as these. *Crocus Metallorum* will scarce turn the Stomack more effectually. 'Tis possible Mr. *Durfey* might design it for a Receipt; and being conscious the Play was too dear, threw a Vomit into the Bargain. I wonder Mr. *Durfey* should have no more Regard to the Boxes and Pit! That a Man who has studied the Scenes of Decency and good Manners with so much Zeal, should practise with little Address! Certainly indefatigable Diligence, Care and Pains, was never more unfortunate! In the third Part, *Buxsome* swears faster, and is more scandalous, and impertinent, than in the other two. In these Liberties, and some in *Sancho*, the Ladies took Check. This Censure Mr. *Durfey* seems he

Pref. pt.
3^d.

ibid.

ly sorry for. He is *extreamly concern'd* that the Ladies, that *Essential* part of the Audience, should think *Pres.* his Performance *nauseous and undecent*; that is, he is very sorry they brought their Wits, or their Modesty along with them. However Mr. Durfey is not so ceremonious as to submit: He is resolv'd to keep the Field against the Ladies; and endeavours *ibid.* to defend himself by saying, *I know no other Way in Nature to do the Characters right, but to make a Rump speak like a Rump, and a clownish Boor blunder, &c.*

By his Favour, all Imitations though never so well counterfeited are not proper for the Stage. To present Nature under every Appearance would be an odd Undertaking. A Midnight Cart, or a Dungeon would be no ornamental Scene. Nastiness and dirty Conversation are of the same Kind. For Words are a Picture to the Ear, as Colours and Surfaces are to the Eye. Such Discourses are like dieting upon Ulcers and Leprosies: The more Natural the worse; for the Disgust always arises with the Life of the Description. Offensive Language, like Offensive Smells, does but make a Man's Senses a Burthen, and affords him nothing but Loathing and Aversion. Beastliness in Behaviour gives a disparaging Idea of humane Nature, and almost makes us sorry we are of the same Kind. For these reasons 'tis a Maxim in good Breeding never to shock the Senses or Imagination. This Rule holds strongest before Women, and especially when they come to be entertain'd. The Diversion ought to be suited to the Audience; for nothing pleases which is disproportion'd to Capacity and Gust. The Audiences and broad Jests of Beggars, are just as acceptable to Ladies as their Rags and Cleanliness. To treat Persons of Condition like the Mob, is to degrade their Birth, and affront their Breeding. It levels them with the lowest Education. For the abuse of a Man's Sense, and Improvement, is dis-

covered by his Pleasures, as much as by any thing else.

Person.
Dram.

But to remove from *Scenes of Decency* to *Scenes of Wit*. And here *Mannel* and *Sancho*, two pleasant sharp Fellows, will divert us extreamly. *Mannel* in the Disguise of a Lady addresses the *Duchess* in this Manner: *Illustrious Beauty*—— *I must desire to know, whether the most purifidiferous Don Quixote of the Manchissima, and his Squireiferous Pancha be in this Company or no.* This is the Lady's Speech! Now comes *Sancho*: *Why look you forsooth, without any more Flourishes, the Governour Pancha is here, and Don Quixotissimo too; therefore, most afflictedissimous Matronissima, speak what you willissimus, for we are all ready to be your Servitissimus.*

pt. 2d.

p. 31.

p. 51.

I dare not go on for fear of overlaying the Reader. He may cloy himself at his Leisure. The Scene between the *Taylor* and *Gardiner* lies much in the same Latitude of Understanding.

The third Part presents a Set of *Poppets*, which is a Thought good enough; for this Play is only fit to move upon *Wires*. 'Tis pity these little *Machines* appear'd no sooner, for then the Senses and the *Actors* had been well adjusted. In explaining the *Persons*, he acquaints us, that *Caraja* is a witty Man. I can't tell what the Gentleman might be in other Places, but I'm satisfied he is a Fool in his Play. But some *Poets* are as great Judges of Wit as they are an Instance; and have the Theory and the Practice just alike.

Mr. Durfey's Epistles Dedicatory are to the full as diverting as his *Comedies*. A little of them may not be amiss.

In his first, He thus addresses the *Duchess of Ormond*, 'Tis, *Madam*, from your Grace's prosperous Influence that I date my good Fortune. To date from Time and Place is vulgar and ordinary, and many a Letter has miscarried with it: But to do it from

an Influence is astrological and surprising, and agrees extremely with the *Hemisphere of the Playhouse*. These Flights one would easily imagine were *the poor Offspring of Mr. Durfey's Brain*, as he very *judiciously* phrases it. Pref. pt. 1st.
ibid.

One Paragraph in his Dedication to Mr. Montague is perfect *Quixotism*; one would almost think him enchanted. I'll give the Reader a Taste.

Had your Eyes shot the haughty Austerity upon me of a right Courtier,—— your valued Minutes had never been disturb'd with dilatory Trifles of this Nature, but my Heart on dull Consideration of your Merit, had supinely wish'd your Prosperity at a Distance. I'm afraid the Poet was under some Apprehensions of the Temper he complains of. For to my thinking, there is a great Deal of *Supineness* and *dull Consideration* in these Periods. He tells his Patron *his Smiles have embolden'd him*. I confess I can't see how he could forbear smiling at such Entertainment. However, Mr. Durfey takes Things by the best Handle, and is resolv'd to be happy in his Interpretation. But to be serious. Were I the Author, I would discharge my Muse unless she prov'd Kinder. His way is rather to cultivate his Lungs, and sing to other Peoples Sense; For to finish him in a Word, he is *Vox & præterea nihil*. I speak this only on Supposition that the Rest of his Performances are like these; which because I have not perused, I can judge of no farther than by the Rule of *ex pede Herculem*. I shall conclude with Monsieur Boileau's *Art of Poetry*. This Citation may possibly be of some Service to Mr. Durfey; or if not concern'd in the Application, he may at least be precaution'd by the Advice.

The Translation runs thus.

*like an Author that reforms the Age;
And keeps the right Decorum of the Stage:*

*That always pleases by just Reason's Rule:
But for a tedious Droll, a quibbling Fool,
Who with low nauseous Baudry fills his Plays,
Let him be gone and on two Treffels raise
Some Smithfield Stage, where he may act his Pranks
And make Jack-Puddings speak to Mountebanks.*

S E C T. III.

Remarks upon the RELAPSE.

THE *Relapse* shall follow *Don Quixot* upon the Account of some Alliance between them. And because this *Author* swaggers so much in his *Preface*, and seems to look big upon his Performance, I shall spend a few more Thoughts than ordinary upon his *Play*, and examine it briefly in the *Fable*, the *Moral*, the *Characters*, &c. The *Fable* I take to be as follows.

Fashion, a lewd, prodigal, younger Brother, is reduced to Extremity: Upon his Arrival from his Travels he meets with *Coupler*, an old sharpening Matchmaker; this Man puts him upon a Project of Cheating his elder Brother, *Lord Foplington*, of a rich Fortune. Young *Fashion* being refused a Sum of Money by his Brother, goes into *Coupler's* Plot, bubbles *Salt-Tunbelly* of his Daughter, and makes himself Master of a fair Estate.

From the Form and Constitution of the *Fable* I observe

1. That there is a *Misnomer* in the Title. The *Play* should not have been call'd the *Relapse of Virtue in Danger*. *Lovelace* and *Amanda*, from whose Characters these Names are drawn, are Persons of inferior Consideration. *Lovelace* sinks in the middle of the *Fourth Act*, and we hear no more of him till towards the End of the *Fifth*, where he enters once

nce more, but then 'tis as *Cato* did the Senate, House, only to go out again. And as for *Aman-*, she has nothing to do but to stand a Shock of Courtship, and carry off her Virtue. This I confess is a great Task in the *Play-house*, but no main Matter in the *Play*.

The *Intrigue* and the *Discovery*, the great Resolution and Success, turns upon *Young Fashion*. He without Competition is the principal Person in the *Comedy*; and therefore the *Younger Brother*, or the *Fortunate Cheat*, had been much a more proper Name. Now when a *Poet* can't rig out a Title Page, 'tis but a bad Sign of his holding out to the *Epilogue*.

2. I observe the *Moral* is vicious: It points the wrong Way, and puts the Prize into the wrong Hand. It seems to make *Lewdness* the Reason of Desert, and gives *Young Fashion* a second Fortune, only for debauching away his first. A short View of his *Character* will make good this Reflection. To begin with him: He confesses himself a *Rake*, swears and blasphemes, curses and challenges his elder Brother, cheats him of his Mistress, and gets him laid by the Heels in a Dog-Kennel. And what was the Ground of all this unnatural Quarrelling and Outrage? Why the main of it was, only because Lord *Foplington* refused to supply his luxury, and make good his Extravagance. This *Young Fashion* after all, is the *Poet's* Man of Merit, he provides a *Plot* and a Fortune on purpose for him. To speak freely, a lewd Character seldom wants good Luck in *Comedy*; so that whenever you see a thorough Libertine, you may almost swear he is in a rising Way, and that the *Poet* intends to make him a great Man. In short, this *Play* perverts the End of *Comedy*: Which, as *Monsieur Rapin* observes, ought to regard Reformation and publick Improvement. But the *Relapser* had a more fashionable Fancy in his Head.

Reflett.
cc. p. 131.

Head. His *Moral* holds forth this notable Instruction.

Relapse,
p. 19.

1. That all *Younger Brothers* should be careful to run out their Fortunes as fast and as ill as they can. And when they have put their Affairs in the Posture of Advantage, they may conclude themselves in the high Road to Wealth and Success. For as *Fashion* blasphemously applies it, *Providence* takes Care of Men of Merit.

2. That when a Man is press'd, his Business not to be govern'd by Scruples, or formalize upon Conscience and Honesty. The quickest Expedients are the best; for in such Cases the Occasion justifies the Means, and a Knight of the *Post* is as good as one of the *Garter*. In the

Reflect.
p. 133.

Third Place, it may not be improper to look a little into the *Plot*. Here the *Poet* ought to play the Politician if ever. This Part should have some Stroaks of Conduct, and Strains of Invention more than ordinary. There should be something that is admirable and unexpected to surprize the Audience. And all this Fineness must work by gentle Degrees, by a due Preparation of Incidents and by Instruments which are probable. 'Tis Mr. *Rapin's* Remark, that without Probability every Thing is lame and Faulty. Where there is no Pretence to *Miracle* and *Machine*, Matters must not exceed the Force of Belief. To produce Effects without Proportion and Likelihood in the Cause, is Farce and Magick, and looks more like Conjuring than Conduct. Let us examine the *Relapser* by these Rules. To discover his *Plot*, we must lay open somewhat more of the *Fable*.

“ Lord *Foplington*, a Town Beau, had agreed
“ to marry the Daughter of Sir *Tunbelly Clumsey*
“ a Country Gentleman, who lived fifty Miles
“ from *London*. Notwithstanding this small Distance,
“ the Lord had never seen his Mistress
“ nor the Knight his Son in Law. Both Parties

out of their great Wisdom, leave the treating the Match to *Coupler*. When all the Preliminaries of Settlement were adjusted, and Lord *Foplington* expected by Sir *Tunbelly* in a few Days, *Coupler* betrays his Trust to *Young Fashion*. He advises him to go down before his Brother, to counterfeit his Person, and pretend that the Strength of his Inclinations brought him thither before his Time, and without his Retinue. And to make him pass upon Sir *Tunbelly*, *Coupler* gives him his Letter, which was to be Lord *Foplington*'s Credential. *Young Fashion* thus provided, posts down to Sir *Tunbelly*, is received for Lord *Foplington*, and by the help of a little Folly and Knavery in the Family, marries the young Lady without her Father's Knowledge, and a Week before the Appointment.

This is the Main of the Contrivance. The counterturn in Lord *Foplington*'s appearing afterwards, and the Support of the main Plot, by *Bull's* and *Nurse's* attesting the Marriage, contains little Moment. And here we may observe, that Lord *Foplington* has an unlucky Disagreement in his Character; this Misfortune sits hard upon the Credibility of the Design. 'Tis true he was formal and fantastick, smitten with Dress and Equipage, and it may be vapour'd by his Perfumes; p. 27. But his Behaviour is far from that of an Ideot. This being granted, 'tis very unlikely this Lord with five thousand Pounds per Annum, should leave the Choice of his Mistress to *Coupler*, and take her Person and Fortune upon Content: To court thus blindfold and by Proxy, does not agree with the Method of an Estate, nor the Niceness of a Beau. However, the Poet makes him engage Hand over Head, without so much as the Sight of her Picture. p. 79. As going down to Sir *Tunbelly* was as extraordinary as his Courtship. He had never seen this Gentleman. He must know him to be beyond Measure

Mid.

p. 81.

Measure suspicious, and that there was no Admittance without *Coupler's* Letter. This *Letter*, which was the Key to the Castle, he forgot to take with him, and tells you 'twas *stolen by his Brother Tom*. And for his Part, he neither had the Discretion to get another, nor yet to produce that written by him to Sir *Tunbelly*. Had common Sense been consulted upon this Occasion, the *Plot* had been at an End, and the *Play* had sunk in the Fourth *Act*. The Remainder subsists purely upon the Strength of Folly, and of Folly altogether improbable and out of *Character*. The *Salvo* of Sir *John Friendly's* appearing at last, and vouching for Lord *Foplington*, won't mend the Matter. For as the *Story* informs us, Lord *Foplington* never depended on this Reserve: He knew nothing of this Gentleman being in the Country, nor where he lived. The Truth is, Sir *John* was left in *Town*, and the Lord had neither concerted his Journey with him, nor engaged his Assistance.

p. 83.

Let us now see how Sir *Tunbelly* hangs together. This Gentleman the *Poet* makes a *Justice of Peace* and a *Deputy Lieutenant*, and seats him fifty Miles from *London*: But by his *Character* you would take him for one of *Hercules's* Monsters, or some Giant in *Guy of Warwick*. His Behaviour is altogether *Romance*, and has nothing agreeable to Time or Country. When *Fashion* and *Lory* went down, they find the Bridge drawn up, the Gates barr'd, and the Blunderbuss cock'd at the first civil Question. And when Sir *Tunbelly* had Notice of this formidable Appearance, he sallies out with the *Posse* of the Family, and marches against a Couple of Strangers with a *Life Guard* of Halberds, Scythes and Pitchforks. And to make sure Work, young *Holden* is lock'd up at the first Approach of the Enemy. Here you have Prudence and Wariness to the Excess of Fable and Frensy. And yet this mighty Man of Suspicion trusts *Coupler* with the Disposal

disposal of his only Daughter, and his Estate into
 a Bargain. And what was this *Coupler*? Why a
 sharper by *Character*, and little better by Profes-
 sion. Farther, Lord *Foplington* and the Knight
 were but a Day's Journey asunder, and yet by their
 meeting by Proxy and Commission, one would
 think a dozen Degrees of *Latitude* betwixt them.
 And as for *Young Fashion*, excepting *Coupler's* Let-
 ter, he has all imaginable Marks of Imposture up-
 on him: He comes before his Time, and without
 the Retinue expected, and has nothing of the Air
 of Lord *Foplington's* Conversation. When Sir *Tun-*
belly ask'd him, *pray where are your Coaches and*
servants my Lord? He makes a trifling Excuse:
that I might give you and your fair Daughter a
proof how impatient I am to be near akin to you, I
sent my Equipage to follow me, and came away Post
with only one Servant. To be in such a Hurry of p. 59.
 Inclination for a Person he never saw is somewhat
 strange! Besides, 'tis very unlikely Lord *Fopling-*
ton should hazard his Complexion on Horseback,
 to outstride his Figure, and appear a Bridegroom in
Deſhabille. You may as soon persuade a Peacock
 out of his Train, as a *Beau* out of his Equipage,
 especially upon such an Occasion. Lord *Fopling-*
ton would scarcely speak to his Brother just come a
 Shore, till the grand Committee of *Tailors, Seam-* p. 11.
stresses, &c. was dispatch'd. Pomp and Curiosity
 were this Lord's Inclination; why then should he
 mortify without Necessity, make his first Ap-
 proaches thus out of Form, and present himself to
 his Mistress at such Disadvantage? And as this is
 the Character of Lord *Foplington*, so 'tis reasona-
 ble to suppose Sir *Tunbelly* acquainted with it. An
 inquiry into the Humour and Management of a
 Son in Law is very natural and customary. So
 that we can't without Violence to Sense, suppose
 Sir *Tunbelly* a Stranger to Lord *Foplington's* Singu-
 larities. These Reasons were enough in all Con-
 science

science to make *Sir Tunbelly* suspect a Juggle, and that *Fashion* was no better than a Counterfeit. Why then was the *Credential* swallow'd without chewing, why was not *Hoyden* lock'd up, and a Pause made for farther Enquiry? Did this *Justice* never hear of such a Thing as Knavery, or had he ever greater Reason to guard against it? More wary Steps might well have been expected from *Sir Tunbelly*. To run from one extream of Caution to another of Credulity, is highly improbable. In short, either Lord *Foplington* and *Sir Tunbelly* are Fools, or they are not: If they are, where lies the Cunning in over-reaching them? What Conquest can there be without Opposition? If they are not Fools, why does the Poet make them so? Why is their Conduct so gross, so party-colour'd and inconsistent? Take them either way, and the *Plot* miscarries. The first Supposition makes it dull and the latter incredible. So much for the *Plot*. I shall now in the

Fourth Place touch briefly upon the *Manners*.

The *Manners* in the Language of the *Stage* have a Signification somewhat particular. *Aristotle* and *Rapin*, call them the Causes and Principles of Action. They are formed upon the Diversities of Age and Sex, of Fortune, Capacity and Education. The Propriety of *Manners* consists in a Conformity of Practice and Principle, of Nature and Behaviour. For the Purpose. An old Man must not appear with the Profuseness and Levity of Youth; a Gentleman must not talk like a Clown nor a Country Girl like a Town Jilt. And when the *Characters* are feign'd, 'tis *Horace's* Rule to keep them uniform and consistent, and agreeable to their first setting out. The *Poet* must be careful to hold his *Persons* tight to their Calling and Pretensions. He must not shift and shuffle their Understandings; let them skip from Wits to Blockheads, nor from Courtiers to Pedants. On the o

Hand, if their Business is playing the *Fool*,
 p them strictly to their Duty, and never in-
 ge them in fine Sentences. To manage other-
 is to desert *Nature*, and makes the *Play* ap-
 r monstrous and chimerical. So that instead of
Image of Life, 'tis rather an Image of Impossi-
 ty. To apply some of these Remarks to the
apser.

The fine *Berinthia*, one of the top Characters, is
 pudent and profane. *Lovelace* would engage
 Secrecy, and bids her swear. She answers *I do*. p. 47:
 Lov. By what?

Berinth. By Woman.

Lov. That's swearing by my Deity, do it by your
 , or I shan't believe you.

Berinth. By Man then.

This Lady promises *Worthy* her endeavours to
 rupt *Amanda*; and then they make a profane p. 51:

upon the Office. In the Progress of the *Play*
 er a great Deal of lewd Discourse with *Lovelace*,
inthia is carried off into a Closet, and lodged in p. 74:

cene of Debauch. Here is Decency and Re-
 edness to a great Exactness! Monsieur *Rapin*
 mes *Ariosto* and *Tasso*, for representing two of
 r Women over-free and airy. These Poets, *Reflect*.
 he, rob Women of their Character, which is Mo- p. 40.

y. Mr. Rymer is of the same Opinion: His
 ords are these. *Nature knows nothing in the Man- Tragedies*
which so properly and particularly distinguish a Wo- of the last
as her Modesty.—— An impudent Woman is Age consi-
only to be kicked, and exposed in Comedy. der'd, &c.
 p. 113, 114

Now *Berinthia* appears in Comedy, 'tis true; but
 ther to be kick'd nor expos'd. She makes a con-
 rable Figure, has good Usage, keeps the best
 npany, and goes off without Censure or Disad-
 tage. Let us now take a Turn or two with Sir
belly's Heiress of 1500 Pounds a Year. This
 ng Lady, swears, talks smut, and is upon the Mat-
 just as ragmanner'd as *Mary the Buxome*. 'Tis
 plain

plain the *Relapser* copy'd Mr. *Durfey's* Original which is a Sign he was somewhat pinch'd. No this *Character* was no great Beauty in *Buxsome* but it becomes the Knight's Daughter much worse. *Buxsome* was a poor Peasant, which made her Rudeness more natural and expected. But *Deputy Lieutenant's* Children don't use to appear with the Behaviour of Beggars. To breed all People alike and make no Distinction between a *Seat* and a *Cottage*, is not over artful, nor very ceremonious to the Country Gentlemen. The *Relapser* gives *Miss* a pretty Soliloquy, I'll transcribe it for the Reader.

p. 59.

She swears by her Maker, 'tis well I have a Husband a coming, or I'd marry the Baker, I would No body can knock at the Gate, but presently I may be lock'd up; and here's the young Grayhound——can run loose about the House all Day long, she can 'tis very well! Afterwards her Language is too lewd to be quoted. Here is a Compound of Manners and Contradiction! Is this a good Resemblance of Quality; a Description of a great Heiress, and the Effect of a cautious Education? By her Coarseness you would think her bred up in a Common, and by her Confidence in the Nurse of the Play-house. I suppose the *Relapser* fancied the calling her *Miss Hoyden* is enough to justify his ill Manners. By his Favour this is a Mistake. To represent her thus unhewn, he should have suited her Condition to her Name a little better. For there is no Charm in Words as to Matters of Breeding, an unfashionable Name won't make a Man a Clown. Education is not form'd upon Sounds and Syllables, but upon Circumstances and Qualities. So that if he was resolv'd to have shown her thus unpolish'd, he should have made her keep Sheep or brought her up at the Wash-Bowl.

p. 61.

Sir Tumbleby accosts Young Fashion much at the same Rate of Accomplishment. My Lord,——

humblly crave leave to bid you welcome in a Cup of
Black-Wine. One would imagine the *Poet* was over-
 zed before he gave the *Justice* a Glass. For
Black-Wine is too low for a *Petty Constable*. This
 easantly Expression agrees neither with the Gen-
 eman's Figure, nor with the Rest of his Beha-
 our. I find we should have a creditable *Magi-*
tracy, if the *Relapser* had the making them. Here
 e *Characters* are pinch'd in Sense, and stinted to
 ort Allowance. At another Time they are over-
 dulg'd, and treated above Expectation.

For the Purpose. Vanity and Formalizing is
 ord *Foplington's* Part. To let him speak without
 ukwardness and Affectation, is to put him out
 his Element. There must be Gum and Stiffen-
 g in his Discourse to make it natural. However,
 e *Relapser* has taken a Fancy to his Person, and
 ven him some of the most gentile Raillery in
 e whole *Play*. To give an Instance or two. This
 ord in Discourse with *Fashion* forgets his Name,
 es out into Sense and smooth Expression, out-
 lks his Brother, and abating the starch'd Simili-
 de of a *Watch*, discovers nothing of Affectation p. 42:
 r almost a *Page* together. He relapses into the
 me Intemperance of good Sense, in another Dia-
 gue between him and his Brother. I shall cite
 little of it.

F. Faith. Unless you are so kind to assist me in re-
 eming my *Annuity*, I know no Remedy but to go
 ke a *Purse*.

L. Fopl. Why *Faith Tam*—— to give you my p. 43:
 use of the Thing, I do think taking a *Purse* the best
 remedy in the *World*; for if you succeed you are re-
 v'd that way, if you are taken—— you are reliev'd
 ther.

Fashion being disappointed of a Supply quarrels p. 44:
 s elder Brother, and calls him the *Prince of Cox-*
 mbs.

L

L. Fopl.

L. Fopl. Sir, I am proud of being at the Head
so prevailing a Party.

Y. Fash. Will nothing then provoke thee? draw
Coward.

L. Fopl. Look you Tam, your Poverty makes your
Life so burdensome to you, you would provoke me to
Quarrel, in hopes either to slip through my Lungs in
my Estate, or else to get your self run through the
Guts to put an end to your pain. But I shall dis-
point you in both, &c.

p. 64.
At top.

p. 59.

This Drolling has too much Spirit, the Air
it is too free, and too handsomely turn'd for Lord
Foplington's Character. I grant the Relapser could
not afford to lose these Sentences. The Scene would
have suffer'd by the Omission. But then he should
have contriv'd the Matter so, as that they might have
been spoken by Young Fashion in *Asides*, or by some
other more proper Person. To go on. Miss Har-
den sparkles too much in Conversation. The Poet
must needs give her a shining Line or two, which
serves only to make the Rest of her Dullness the
more remarkable. Sir Tunbelly falls into the same
Misfortune of a Wit, and rallies above the Force
of his Capacity. But the Place having a Mixture
of Profaneness, I shall forbear to cite it. Now
what Purpose should a Fool's Coat be embro-
der'd? Finery in the wrong Place is but expensive
Ridiculoufness. Besides, I don't perceive the Re-
lapsers was in any Condition to be thus liberal. And
when a Poet is not overstock'd, to squander away
his Wit among his Blockheads is meer Distraction.
His Men of Sense will smart for this Prodigality.
Lovelace in his Discourse of *Friendship* shall be the
first Instance. *Friendship* (says he) is said to be the
Plant of tedious Growth, its Root composed of ten
Fibers, nice in their Taste, &c. By this Defec-
tion, the Palate of a Fiber should be somewhat
more nice and distinguishing than the Poets Judgment.
Let us examine some more of his witful
Peop

people. Young *Fashion* fancies by *Misses* forward behaviour, she would have a whole *Kennel* of *Beaux* to get her at *London*. And then *hey to the Park*, p. 64. *and the Play, and the Church, and the Devil*. Here conceive the ranging of the Period is amiss. For she had put the *Play* and the *Devil* together, the order of Nature, and the Air of Probability had been much better observ'd.

Afterwards, *Coupler* being out of Breath in coming up Stairs to *Fashion*, asks him *why the*—— p. 94: *h'st thou not lodge upon the Ground floor?*

Y. Fash. *Because I love to lie as near Heaven as I can*. One would think a Spark just come off his travels, and had made the *Tour of Italy and France*, might have rallied with a better Grace! However, he lodg'd in a *Garret*, 'tis a good *Local Jest*. I had almost forgot one pretty remarkable Sentence of *Fashion* to *Lory*. *I shall shew thee* (says he) *the* p. 15: *Excess of my Passion by being very calm*. Now since this Gentleman was in a Vein of talking Philosophy to his Man, I'm sorry he broke off so quickly. Had he gone on and shewn him the *Excess* of a Storm and no Wind stirring, the Topick had been spent, and the Thought improv'd to the Utmost.

Let us now pass on to *Worthy* the *Relapser's* fine Gentleman. This Spark sets up for Sense and Address, and is to have nothing of Affectation or Conscience to spoil his Character. However, to get no more of him, he grows Foppish in the last scene, and courts *Amanda* in Fustian and Pedantry. Next, he gives his Periods a Turn of Versification, and talks *Prose* to her in *Meeter*. Now this is just as agreeable it as it would be to ride with one leg, and walk with the other. But let him speak for himself. His first Business is to bring *Amanda* to an Aversion for her Husband; and therefore he persuades her to rouse up that Spirit Women ought p. 39: to bear; and slight your God if he neglects his Angel. He goes on with his Orisons. *With Arms of Ice*

Ibid.

receive his cold Embraces, and keep your Fire for those that come in Flames. Fire and Flames is Metaphor upon Metal; 'tis false Heraldry. Extend the Arms of Mercy to his Aid. His Zeal may give him Title to your Pity, altho' his Merit cannot claim your Love. Here you have Arms brought in again by Head and Shoulders. I suppose the Design was to keep up the Situation of the Allegory. But the latter Part of the Speech is very pithy. He would have her resign her Virtue out of Civility, and abuse her Husband on Principles of good Nature. Worth pursues his Point, and rises in his Address. He falls into a Fit of Dissection, and hopes to gain his Mistress by cutting his Throat. He is for ripping up his faithful Breast, to prove the Reality of his Passion. Now when a Man courts with his Heart in his Hand, it must be great Cruelty to refuse him! No Butcher could have Thought of a more moving Expedient! However, Amanda continues obstinate, and is not in the usual Humour of the Stage. Upon this, like a well bred Lover he seizes her by Force, and threatens to kill her. Nay struggle not, for all's in vain, or Death, or Victory, I am determin'd. In this Rencounter the Lady proves too nimble, and slips through his Fingers. Upon this Disappointment, he cries, there's a Divinity about her, and she has dispens'd some Portion on't to me. His Passion is metamorphos'd in the Turn of a Hand: He is refin'd into a Platonic Admirer, and goes off as like a Town Spark as you would wish. And so much for the Poet's fine Gentleman.

p. 100.

Rapin Reflect. &c.

I should now examine the Relapser's Thoughts and Expressions, which are two other Things of Consideration in a Play: The Thoughts or Sentiments and the Expressions of the Manners, as Words are of the Thoughts. But the View of the Characters has in some Measure prevented this Enquiry. Leaving this Argument, therefore I shall consider his Play with respect to the

Three Unities of Time, Place and Action.

And here the Reader may please to take Notice, that the Design of these Rules is to conceal the Fiction of the Stage, to make the Play appear natural, and to give it an Air of Reality and Conversation.

The largest Compass for the first Unity is twenty-four Hours: But a lesser Proportion is more regular. To be exact, the Time of the History or *able* should not exceed that of the *Representation*: or in other Words, the whole Business of the Play should not be much longer than the Time it takes up in playing.

The second Unity is that of *Place*. To observe the *Scene* must not wander from one Town or Country to another. It must continue in the same House, Street, or at farthest in the same City, where it was first laid. The Reason of this Rule depends upon the *First*. Now the Compass of *Time* being strait, that of *Space* must bear a correspondent Proportion. Long Journeys in Plays are impracticable. The Distances of *Place* must be suited to Leisure and Possibility, otherwise the Supposition will appear unnatural and absurd. The

Third Unity is that of *Action*; it consists in confining the chief Business of the Play single, and making the Concerns of one Person distinguishably great above the rest. All the Forces of the *stage* must, as it were, serve under one *General*: And the lesser Intrigues or under Plots, have some Relation to the Main. The very Oppositions must be useful, and appear only to be conquer'd and countermin'd. To represent two considerable Actions independent of each other, destroys the Beauty of Subordination, weakens the Contrivance, and dilutes the Pleasure. It splits the Play, and makes the *Poem* double. He that would see more upon this Subject may consult *Corneille*. To bring these Remarks to the Case in Hand. And

*Discourse
des Trois
Unitez.
pt. 3d.*

here we may observe how the *Relapser* fails in all the *Rules* above-mention'd.

p. 88.

1. His play by modest Computation takes up a Week's Work, but five Days you must allow it at the lowest. One Day must be spent in the first, second, and Part of the third *Act*, before Lord *Foplington* sets forward to Sir *Tunbelly*. Now the Length of the Distance, the Pomp of the Retinue and the Niceness of the Person being consider'd the Journey down and up again cannot be laid under four Days. To put this out of doubt, Lord *Foplington* is particularly careful to tell *Coupler*, how concern'd he was not to overdrive, for fear of disordering his *Coach-horses*. The Laws of *Place* are no better observ'd than those of *Time*. In the third *Act* the *Play* is in *Town*, in the fourth *Act* it is stroll'd fifty Miles off, and in the fifth *Act* in *London* again. Here *Pegasus* stretches it to purpose. This *Poet* is fit to ride a Match with Witches. *Juliana Cox* never switched a Broom-stock with more Expedition! This is exactly

Titus at Walton-Town, and Titus at Islington.

One would think by the Probability of Matters the *Plot* had been stolen from Dr. O——s.

The *Poet's* Success in the last *Unity of Action* is much the same with the former. *Lovelace*, *Amanda* and *Berinthia*, have no Share in the main Business. These second rate *Characters* are a detached Body: Their Interest is perfectly Foreign, and they are neither Friends nor Enemies to the *Plot*. *Young Fashion* does not so much as see them till the close of the fifth *Act*, and then they meet only to fill the *Stage*: And yet these *Persons* are in the *Poet's* Account very considerable; insomuch, that he has misnamed his *Play* from the Figure of two of them. This strangeness of *Persons*, distinct Company, and Inconnexion of Affairs, destroys the *Unity of the Poem*. The Contrivance is just as wise as it would be

to cut a Diamond in two. There is a Loss of Lustre in the Division. Increasing the Number augments the Value, and by making it more you make it less.

Thus far I have examin'd the *Dramatick* Merits of the *Play*. And upon enquiry, it appears a Heap of Irregularities. There is neither Propriety in the *Name*, nor Contrivance in the *Plot*, nor Decorum in the *Characters*. 'Tis a thorough Contradiction to Nature, and impossible in *Time* and *Place*. Its *winning Graces*, as the Author calls them, are *Blasphemy* and *Baudy*, together with a Mixture of *Oaths* and *Cursing*. Upon the whole, the *Relapser's* Judgment and his *Morals* are pretty well adjusted. The *poet* is not much better than the *Man*. As for the *profane Part*, 'tis hideous and superlative. But this I have consider'd elsewhere. All that I shall observe here is, that the Author was sensible of his Objection. His Defence in his *Preface* is most stretched: He pretends to know nothing of the Matter, and that 'tis all printed; which only proves his Confidence equal to the Rest of his Virtues. To outface Evidence in this Manner, is next to the affirming there's no such Sin as *Blasphemy*, which is the greatest *Blasphemy* of all. His Apology consists in railing at the *Clergy*; a certain Sign of ill principles and ill Manners. This he does at an unusual Rate of Rudeness and Spite. He calls them the Saints with screw'd *Faces* and wry *Mouths*. And after a great Deal of scurrilous Abuse too gross to be mention'd, he adds; *If any Man happens to be offended at a Story of a Cock and a Bull, and a Priest and a Bull-dog, I beg his Pardon, &c.* This is brave *near-Garden* Language! The *Relapser* would do well to transport his Muse to *Samourgan* *. There it is * *An Academy* he might find Leisure to lick his *Abortive* into Shape; and meet with proper Business for his Temper, and Encouragement for his Talent.

See Chap. 2

Pref.

Pref.

* *An Academy* *Lishuan'a* *for the Education*

of Bears. *Pere Aurill Voyage en divers Etats, &c p. 240.*

C H A P. IV.

*The Opinion of the Pagans, of the Church
and State, concerning the Stage.*

HAVING in the foregoing *Chapters* discover'd some Part of the Disorders of the *English Stage*; I shall in this last, present the *Reader* with a short View of the Sense of *Antiquity*, to which I shall add some *Modern Authorities*; from all which it will appear, that *Plays* have generally been look'd on as the *Nurseries of Vice*, the *Corrupters of Youth*, and the *Grievance of the Country* where they are suffer'd.

This Proof from *Testimony* shall be ranged under these three Heads.

Under the *First*, I shall cite some of the most celebrated *Heathen Philosophers*, Orators and *Historians*; Men of the biggest Consideration for Sense, Learning and Figure. The

Second, Shall consist of the *Laws and Constitutions of Princes*, &c. The

Third, Will be drawn from *Church Records*, from *Fathers and Councils* of unexceptionable Authority, both as to *Persons and Time*.

First, I shall produce some of the most celebrated *Heathen Philosophers*, &c. To begin with

Plat. de
Repub. l. 10
Euseb.
Præpar.
Evang.

Plato. " This *Philosopher* tells us, that *Plays* raise the Passions, and pervert the Use of them, and by Consequence are dangerous to *Morality*. For this Reason he banishes these *Diversions* his *Common-wealth*."

Cyropæd.
p. 34.

Xenophon, who was both a *Man of Letters* and a great *General*, commends the *Persians* for the Discipline of their Education. " They won't (says he) so much as suffer their *Youth* to hear any thing that's *Amorous or Tawdry*." They were afraid

raid want of Ballast might make them miscarry,
and that 'twas dangerous to add weight to the
vass of Nature.

Aristotle lays it down for a Rule, "that the *polit. l. 7.*
Law ought to forbid young People the seeing *cap. 17.*
of *Comedies*. Such Permissions not being safe
till Age and Discipline had confirm'd them in
Sobriety, fortified their Virtue, and made them
as it were Proof against Debauchery." This
philosopher, who had look'd as far into humane *polit. l. 8.*
nature as any Man, observes farther, "That
the Force of Musick and *Action* is very affect-
ing. It commands the Audience, and changes
the Passions to a Resemblance of the Matter
before them." So that where the Representa-
tion is foul, the Thoughts of the Company must
suffer.

Tully cries out upon "licentious *Plays* and *Tuse.*
Poems as the bane of Sobriety and wise Think- *Quest. l. 4.*
ing: That *Comedy* subsists upon Lewdness, and *De Leg.*
that Pleasure is the Root of all Evil." *l. 1.*

Livy, reports the original of *Plays* among the
romans. "He tells us, they were brought in up-
on the Score of Religion, to pacify the Gods,
and remove a *Mortality*. But then he adds,
that the Motives are sometimes good, when the
Means are stark naught: That the Remedy in *Dec. l. 7.*
this Case was worse than the Disease, and the
Atonement more infectious than the Plague."

Valerius Maximus, Contemporary with *Livy*,
gives much the same Account of the Rise of *Thea-*
tes at *Rome*. 'Twas Devotion which built them.
and as for the Performances of those Places,
which Mr. *Dryden* calls the *Ornaments*, this Au-
thor censures as the Blemishes of *Peace*. And which
more, he affirms, "They were the Occasions
of Civil Distractions; and that the *State* first
blush'd, and then bled for the Entertainment.
He concludes the Consequences of *Plays* intole- *L. 2. cap. 4.*
"rable;

- cap. 6. " rable; and that the *Massilienses* did well in clearing the Country of them. *Seneca* complained heartily of the Extravagance and Debauchery of the Age: And how forward People were to improve in that which was naught. That scarce any Body would apply themselves to the Study of Nature and Morality, unless when the *Play-house* was shut, or the Weather foul. That there was no body to teach *Philosophy*, because there was no body to learn it: But that the *Stage* had *Nurseries* and Company enough. This Misapplication of Time and Fancy made Knowledge in so ill a Condition. This was the Cause the Hints of Antiquity were no better pursued: that some Inventions were sunk, and that humane Reason grew downwards rather than otherwise. And elsewhere he avers, that there is nothing more destructive to good Manners than to run idling to see *Sights*: For there Vice makes an insensible Approach, and steals upon us in the Disguise of Pleasure.
- Natural. Quest. l. 7.* " *Tacitus*, relating how *Nero* hired decay'd Gentlemen for the *Stage*, complains of the Mismanagement; and lets us know it 'twas the Part of a Prince to relieve their Necessity, and not to tempt it, and that his Bounty should rather have set them above an ill Practice, than driven them upon't.
- cap. 32. " And in another Place, he informs us, that the *German Women* were guarded against Danger, and kept their Honour out of harm's way, by having no *Play-houses* amongst them."
- Epist. 7.* " *Plays*, in the Opinion of the judicious *Plutarch* are dangerous to corrupt young People; and therefore *Stage Poetry* when it grows too hardy and licentious, ought to be check'd. This was the Opinion of these celebrated *Authors* with respect to *Theatres*: They charge them with the Corruption of Principles and Manners, and lay in all imaginable
- Annal. l. 14. cap. 14.*
- De Mor. German. cap. 19.*
- Symposiac. l. 7. De Audiend Poet. p. 15 Ed. Par.*

able Caution against them. And yet these Men seldom any thing but this World in their theme; and form'd their Judgments only upon natural Light, and common Experience. We see then to what sort of Conduct we are oblig'd. The case is plain, unless we are little enough to renounce our Reason, and fall short of Philosophy, and live under the Pitch of *Heathenism*.

To these Testimonies I shall add a Couple of Poets, who both seem good Judges of the Affair Hand.

The first is *Ovid*, who in his Book *De Arte Amandi*, gives his Reader to understand, that the *Play-house* was the most likely Place for him to forage in. Here would be choice of all Sorts: Nothing being more common than to see Beauty surpriz'd, Women debauch'd, and Wenches pick'd up at these Diversions.

ed tu præcipue curvis venare Theatris,

Hæc loca sunt voto fertiliora tuo.

Lib. I.

—ruit ad celebres cultissima fœmina ludos;

Copia judicium sæpe morata meum est.

pectatum veniunt, veniunt spectentur ut ipsæ;

Ille locus casti damna pudoris habet.

And afterwards, relating the imperfect Beginning of Plays at the Rape of the Sabine Virgins, he adds,

ilicet ex illo solennia more Theatra

Nunc quoque formosis insidiosa manent.

This Author sometime after wrote the *Remedy of Love*. Here he pretends to prescribe for Prudence, if not for Sobriety. And to this Purpose, he forbids the seeing of Plays, and the reading of Poets, especially some of them. Such Recreations being apt to feed the *Distemper*, and make the Patient relapse.

At

Remed.
Amor.

*At tanti tibi sit non indulgere Theatris
Dum bene de vacuo Pectore cedat amor.
Enervant animos citharæ, cantusque, lyræque,
Et vox, & numeris brachia mota suis.
Illic assidue ficti saltantur amantes,
Quid caveas, actor, quid juvet, arte docet.*

In his *De Tristibus*, he endeavours to make some Amends for his scandalous *Poems*, and gives *Augustus* a sort of *Plan* for a publick *Reformation*. Among other Things, he advises the suppressing of *Play* as being the Promoters of Lewdness, and Dissolution of Manners.

Lib. 2.

*Ut tamen hoc fatear ludi quoque semina præbent
Nequitia, tolli tota Theatra jube.*

To the Testimony of *Ovid*, I could add *Plautus*, *Propertius*, and *Juvenal*; but being not willing to over-burthen the Reader, I shall content myself with the *Plain Dealer* as one better known at Home.

Ep. Ded.

This Poet, in his *Dedication* to *Lady B.* some eminent *Procuress*, pleads the Merits of his Function and insists on being Billeted upon free Quarters. *Madam* (says he) *I think a Poet ought to be as free of your Houses, as of the Play-Houses; since he contributes to the Support of both, and is as necessary to such a you, as the Ballad-singer to the Pick-purse, in converting the Cullies at the Theatres to be pick'd up, and carried to a Supper, and bed at your Houses.* This is franck Evidence, and ne'er the less true for the Air of a Jest.

II. I shall now in the second Place proceed to the *Censures* of the State, and shew in a few Words how much the Stage stands discouraged by the *Laws* of other Countries and our own.

Plut. De
Glor. Athen.

To begin with the *Athenians*. This People, tho' now of the worst Friends to the *Play-House*, "thought
" a Comedy so unrespectable a Performance, that
" the

they made a Law that no Judge of the *Ariopagus* should make one.

The *Lacedemonians*, who were remarkable for *Plut. La-*
the Wisdom of their *Laws*, the Sobriety of their *con. Insti-*
manners, and their Breeding of brave Men. This *tut.*
Government would not endure the *Stage* in any Form,
or under any Regulation.

To pass on to the *Romans*, Tully informs us, *Cic. de Re-*
That their *Predecessors* counted all *Stage-Plays* un- *pub. Lib. 4.*
creditable and scandalous: In so much that any *cited by St.*
Roman who turn'd *Actor* was not only to be de- *Augustine,*
graded, but likewise as it were disincorporated, *Lib. 2. de*
and unnaturalized by the Order of the *Censors.* *Civ. Dei,*
cap. 13.

St. *Augustine* in the same Book, commends the *Lib. 2. c.*
Romans for refusing the *Jus Civitatis* to *Players*, for 29.
vitiating their Freedoms, and making them perfectly
foreign to their Government.

We read in *Livy*, that the young People in *Rome* *Dec. 1.*
kept the *Fabulae Attellanae* to themselves. "They *Lib. 7.*
would not suffer this Diversion to be blemish'd
by the *Stage*. For this Reason, as the Historian *Ab Histri-*
observes, the *Actors* of the *Fabulae Attellanae* were *onibus Pol-*
neither expell'd their *Tribe*, nor refused to serve *lui.*
in *Arms*: Both which Penalties it appears the
Common Players lay under.

In the *Theodosian Code*, *Players* are call'd *Personae* *XV. Cod.*
honestae; that is, to translate it softly, Persons *Theod. Tir.*
aim'd, and blemish'd in their Reputation. Their *vii. p. 375.*
Figures might be seen at the *Play-house*, but were
not permitted to hang in any creditable Place *in loco Ho-*
of the *Town*. Upon this Text *Gothofred* tells us the *nesto.*
function of *Players* was counted scandalous by *turpe mis-*
the *Civil Law*. L. IV. And that those who came *nus.*
upon the *Stage* to divert the People, had a Mark of *L. i. §. 6.*
infamy set upon them. *Famosi sunt ex Edicto.* *de his qui*

I shall now come down to our own *Constitution.* *notantur*
and I find by 39 *Eliz. cap. 4.* & *Jac. cap. 7.* That all *infamia.*
Seaward's, Common Players of Interclodes, *Gothofred.*
Counterfeit *ibid. 376.*

Counterfeit Egyptians, &c. shall be taken, adjudged and deemed Rogues, Magabonds, and sturdy Beggars, and shall sustain ail Pain and Punishment, as by this Act is in that behalf appointed. The Penalties are infamous to the last degree, and Capital too, unless they give over. 'Tis true, the first Act excepts those Players which belong to a Baron or other Personage of higher Degree, and are authorized to play under the Hand and Seal of Arms of such Baron or Personage. But by the later Statute this Privilege of Licensing is taken away: And all of them are expressly brought under the Penalty without Distinction.

About the Year 1580, there was a Petition made to Queen Elizabeth for suppressing of Play-houses. 'Tis somewhat remarkable, and therefore I shall transcribe some part of the Relation.

Many godly Citizens, and other well disposed Gentlemen of London, considering that Play-Houses and Dicing-Houses, were Traps for young Gentlemen and others, and perceiving the many Inconveniencies and great Damage that would ensue upon the long suffering of the same, not only to particular Persons but to the whole City; and that it would also be a great Disparagement to the Governors, and a Dishonour to the Government of this honourable City, if they should any longer continue, acquainted some pious Magistrates therewith, desiring them to take some Course for the Suppression of Common Play-Houses, &c. within the City of London and Liberties thereof; who thereupon made humble Suit to Queen Elizabeth and her Privy Council, and obtain'd Leave of her Majesty to thrust the Players out of the City, and to pull down all Play-Houses, and Dicing-Houses within their Liberties, which accordingly was effected. And the Play-Houses in Grace-Church-street, &c. were quite put down and suppress'd.

Rawlidge
his Mon-
ster lately
found out,
&c. p. 2,
3, 4.

I shall give a modern Instance or two from *France*,
and so conclude these Authorities.

In the Year 1696, we are inform'd by a *Dutch Gazette*
int, M. L' Archevêque appuyé, &c. "That the Lord *Roterдам*
Archbishop supported by the Interest of some *Dec. 20.*
religious Persons at Court, has done his utmost *Paris.*
to suppress the *Publick Theatres* by degrees, or
at least to clear them of Profaneness."

And last Summer the *Gazettes* in the *Paris Ar-*
le affirm, "That the King has order'd the *Italian French,*
Players to retire out of *France* because they did *Amster-*
not observe his *Majesty's Orders*, but represented *dam, Har-*
immodest *Pieces*, and did not correct their Ob- *lem Ga-*
scenities, and indecent *Gestures*." *zettes.*
Paris,

The same *Intelligence* the next Week after ac- *May 17.*
counts us, "That some Persons of the first *Quality* *1697.*
at Court, who were the *Protectors* of these *Co-*
medians, had solicited the *French King* to recal
his *Order* against them, but their Request had no
Success."

And here to put an End to the modern Autho-
ries, I shall subjoin a sort of *Pastoral Letter* pub- *Trois Let-*
lish'd about two Years since by the Bishop of *Ar-* *tres Pasto-*
s in *Flanders*. The *Reader* shall have as much of *rales de*
as concerns him in both Languages. *Monseig-*
neur l'E-
vêque

MANDEMENT de Monseigneur l' Illustrissime
& Reverendissime Evêque d'Arras contre la
Comedie.

UY DE SEVE DE ROCHE CHOUART

U par la Grace de Dieu & du Saint Siège Aposto-
que Evêque d'Arras, à tous fideles de la Ville d'Ar-
s Salut & Benediction. Il faut ignorer sa Religion
ur ne pas connoître l'horreur qu'elle a marquée dans
us les temps des Spectacles, & de la Comedie en parti-
lier. Les saint Peres la condamnent dans leurs écrits;
Ils

Ils la regardent comme un reste du Paganisme, & comme une école d'Impureté. L'Eglise l'a toujours regardée avec abomination, & si elle n'a pas absolument rejeté son sein ceux qui exercent ce métier infâme & scandaleux, elle les prive publiquement des Sacremens, & n'oublie rien pour marquer en toutes rencontres son aversion pour cet état & pour l'inspirer à ses Enfans. Des Rituels de Diocèses très-reglés les mettent au nombre des personnes que les Curés sont obligés de traiter comme excommuniés; Celui de Paris les joint aux Sorciers, & aux Magiciens, & les regarde comme manifestement infâmes. Les Evêques les plus saints leur font refuser publiquement les Sacremens: Nous avons vu un des premiers Evêques de France ne vouloir pas pour cette raison recevoir au mariage un homme de cet état; un autre ne vouloir pas leur accorder la terre Sainte: Et dans les Statuts d'un Prélat bien plus illustre par son mérite, par sa piété & par l'austerité de sa vie, que par la pourpre dont il est revêtu, on les trouve avec les Concubinaires, les Usuriers, les Blasphémateurs, les Femmes débauchées, les Excommuniés dénoncés, les Infâmes, les Simoniaques & autres personnes scandaleuses mis au nombre de ceux à qui on doit refuser publiquement la Communion.

Il est donc impossible de justifier la Comédie sans vouloir condamner l'Eglise, les saint Peres, les plus saints Prelats; mais il ne l'est pas moins de justifier ceux qui par leur assistance à ces spectacles non seulement prennent part au mal qui s'y fait, mais contribuent en même temps à retenir ces malheureux ministres de Satan dans une profession, qui les separent des Sacramens de l'Eglise, les met dans un état perpetuel de peché & hors de salut s'ils ne l'abandonnent.——

Et à l'égard des Comédiens & Comédiennes, Nous défendons très-expressement à nos Pasteurs & à nos Confesseurs des les recevoir aux Sacremens si ce n'est qu'ils aient fait Penitence de leur peché, donné des preuves d'amendement, renoncé à leur Etat, & réparé

une satisfaction publique telle que nous jugerons à propos de leur ordonner, le Scandale public qu'ils ont donné. Fait & ordonné à Arras le quatrième jour de decembre mil six cent quatre-vingt quinze.

Trois Lettres Pastorales de Monseigneur l'E-

vêque d'Arras, &c. à Delf. 1697.

Guy Evêque d'Arras.

Et plus bas

Par Monseigneur

CARON.

In English thus.

IN ORDER of the most Illustrious and most Reverend Lord Bishop of ARRAS against Plays.

GUY DE SEVE DE ROCHE CHOUART
by the Grace of God, &c. Bishop of Arras.
To all the Faithful in the Town of Arras Health and Benediction. A Man must be very ignorant of his Religion, not to know the great Disgust it has always declar'd for *Publick Sights*, and for *Plays* in particular. The holy *Fathers* condemn them in their Writings; they look upon them as Reliques of Heathenism, and Schools of Debauchery. They have been always abominated by the Church; and notwithstanding those who are concern'd in this scandalous Profession, are not absolutely expell'd by a formal Excommunication, yet she publicly refuses them the Sacraments, and omits nothing upon all Occasions, to shew her Aversion for this Employment, and to transfuse the same Sentiments into her Children. The *Rituals* of the best govern'd Dio-

M

ceses,

“ cefes, have rang’d the *Players* among those whom
 “ the Parish Priests are oblig’d to treat as excom-
 “ municated Persons. The *Ritual* of *Paris* joins
 “ them with Sorcerers, and Magicians, and looks
 “ upon them as notoriously infamous; the most
 “ eminent Bishops for Piety, have publickly de-
 “ nied them the Sacraments: For this Reason, we
 “ our selves have known one of the most confide-
 “ rable Bishops in *France*, turn back a *Player* that
 “ came to be married; and another of the same
 “ Order, refused to bury them in consecrated
 “ Ground: And by the *Orders* of a Bishop, who is
 “ much more illustrious for his Worth, for his
 “ Piety, and the Strictness of his Life, than for
 “ the *Purple* in his Habit; they are thrown among
 “ Fornicators, Usurers, Blasphemers, lewd Wo-
 “ men, and declared Excommunicates, among
 “ the infamous, and simoniacal, and other scanda-
 “ lous Persons who are in the List of those who
 “ ought publickly to be barr’d Communion.

“ Unless therefore we have a mind to condemn
 “ the Church, the holy Fathers, and the most holy
 “ Bishops, ’tis impossible to justify *Plays*; neither
 “ is the Defence of those less impracticable, who
 “ by their Countenance of these Diversions, not
 “ only have their Share of the Mischief there done
 “ but contribute at the same time to fix these un-
 “ happy Ministers of Satan in a Profession, which
 “ by depriving them of the Sacraments of the
 “ Church, leaves them under a constant Necessity
 “ of sinning, and out of all Hopes of being saved
 “ unless they give it over.—”

From the general Unlawfulness of *Plays*, the Bishop proceeds to argue more strongly against seeing them at Times which are more particularly devoted to Piety and Humiliation: And therefore he strictly forbids his Diocese the *Play-house* in *Advent*, Lent, or under any publick Calamity. And at last concludes in this Manner.

“As for the Case of *Players*, both Men and Women, we expressly forbid all our Rectors, Pastors, and Confessors, to admit them to the Sacraments, unless they shall repent them of their Crime, make Proof of their Reformation, renounce their *Business*, and retrieve the Scandal they have given, by such publick Satisfaction as we shall think proper to injoin them.”

Made and Decreed at *Arras* the Fourth Day of *December*, 1695.

Guy, Bishop of *Arras*, &c.

III. I shall now in the third Place, give a short account of the Sense of the *Primitive Church* concerning the *Stage*: And first I shall instance in her *councils*.

The Council of *Illiberis*, or *Collioure* in *Spain*, decrees,

“That it shall not be lawful for any Woman who is either in full Communion, or a Probationer for Baptism, to marry, or entertain any *Comedians* or *Actors*; whoever takes this Liberty shall be excommunicated.” *Ann. 305. Can. 67.*

The First Council of *Arles* runs thus;

“Concerning *Players*, we have thought fit to excommunicate them as long as they continue to *Act*.” *Ann. 314. Can. 5.*

The Second Council of *Arles* made their 20th canon to the same Purpose, and almost in the same Words. *Ann. 452.*

The Third Council of *Carthage*, of which *St. Augustine* was a Member, ordains, *Ann. 397. Can. 11.*

“That the Sons of Bishops, or other Clergymen should not be permitted to furnish out publick *Shews*, or *Plays*, * or be present at them: * *Secularia spectacula,*
which manifestly comprehends the Stage

“ Such sort of Pagan *Entertainments* being forbid-
 “ den all the *Laity*. It being always unlawful for
 “ all Christians to come amongst *Blasphemers*.”

This last Branch shews the *Canon* was principally levell'd against the *Play-house*: And the Reason of the Prohibition holds every jot as strong against the *English*, as against the *Roman Stage*.

By the 35th *Canon* of this *Council* 'tis decreed,
 “ That *Actors*, or others belonging to the
 “ Stage, who are either *Converts* or *Penitents* upon
 “ a Relapse, shall not be deny'd Admission into the
 “ Church.” This is farther Proof, that *Players*, as long as they kept to their Employment, were barr'd *Communion*.

Ann. 424.
Can. 96.

Another *African Council* declares,

“ That the Testimony of People of ill Reputation, of *Players*, and others of such scandalous
 “ Employments, shall not be admitted against any
 “ Person.”

Concil
Cabillon.
Ann. 813.
Can. 9.

The Second *Council* of *Chalon* sets forth,

“ That Clergy-men ought to abstain from all
 “ over-engaging *Entertainments* in Musick or
 “ Show, (*oculorum auriumque illecebris*.) And as for
 “ the smutty, and licentious Insolence of *Players*
 “ and Buffoons, let them not only decline the
 “ hearing it themselves, but likewise conclude the
 “ *Laity* obliged to the same Conduct.”

I could cite many more Authorities of this Kind but being conscious of the Niceness of the Age, shall forbear, and proceed to the Testimony of the *Fathers*.

To begin with *Theophilus* Bishop of *Antioch*, who liv'd in the Second Century.

Libr 3.
ad Antol.

“ 'Tis not lawful (says he) for us to be present
 “ at the *Prizes* of your *Gladiators*, lest by this
 “ Means we should be *Accessaries* to the Murthers
 “ there committed. Neither dare we presume upon
 “ the Liberty of your other *Shews*, * lest our
 “ Senses should be tinctur'd, and disoblig'd with
 “ Indecency.”

* *Spectacula.*

Indecency and Profaneness. The tragical Distractions of *Tereus* and *Thyestes* are Nonsense to us. We are for seeing no Representations of Lewdness. The Stage-Adulteries of the *Gods*, and *Hero's*, are unwarrantable Entertainments: And so much the worse, because the Mercenary *Players* set them off with all the Charms and Advantages of Speaking. God forbid that *Christians*, who are remarkable for Modesty and Reservedness; who are oblig'd to Discipline, and train'd up in Virtue, God forbid, I say, that we should dishonour our Thoughts, much less our Practice, with such Wickedness as this!"

Tertullian, who lived at the latter End of this century, is copious upon this Subject; I shall translate but some part of it. In his *Apologetick*, Chap. 38. he thus addresses the Heathens.

"We keep off from your publick *Shews*, because we can't understand the Warrant of their Original. There's Superstition and Idolatry in the Case: And we dislike the Entertainment, because we dislike the Reason of its Institution. Besides, we have nothing to do with the Frenzies of the *Race-Ground*, the Lewdness of the *Play-House*, or the Barbarities of the *Bear-Garden*. The *Epicureans* had the Liberty to state the Notion, and determine the Object of Pleasure. Why can't we have the same Privilege? What Offence is it then if we differ from you in the Idea of Satisfaction? If we won't understand to brighten our Humour, and live pleasantly, where's the Harm? If any body has the worst on't, 'tis only our selves."

His Book *de Spectaculis* was wrote on purpose to dissuade the Christians, from the publick Diversions the *Heathens*, of which the *Play-house* was one. In his first Chapter he gives them to understand, That the Tenour of their Faith, the Reason of Principle, and the Order of Discipline, had barr'd

“ them the Entertainments of the *Town*. And
 “ therefore he exhorts them to refresh their Me-
 “ mories, to run up to their Baptism, and recol-
 “ lect their first Engagements. For without Care
 “ Pleasure is a strange bewitching Thing; when
 “ it gets the Ascendant, ’twill keep on Ignorance
 “ for an Excuse of Liberty, make a Man’s Con-
 “ science wink, and suborn his Reason against
 “ himself.”

Chap. 3.

“ But as he goes on, some Peoples Faith is ei-
 “ ther too full of Scruples, or too barren of Sense
 “ Nothing will serve to settle them but a plain
 “ Text of *Scripture*. They hover in Uncertainty
 “ because ’tis not said as expressly thou shalt not go
 “ to the *Play-house*, as ’tis thou shalt not kill. But
 “ this looks more like Fencing than Argument
 “ for we have the Meaning of the Prohibition there
 “ not the Sound, in the first *Psalms*: *Blessed is the*
 “ *Man that walks not in the Council of the Ungodly,*
 “ *nor stands in the way of Sinners, nor sits in the Seat*
 “ *of the Scornful.*”

Ibid.

Chap. 10.

“ The *Censors* whose Business ’twas to take care
 “ of Regularity and Manners, look’d on the
 “ *Play-houses* as no other than *Batteries* upon Vi-
 “ tue and Sobriety, and for this Reason often pull’d
 “ them down before they were well built, so that
 “ here we can argue from the *Precedents* of men
 “ *Nature*, and plead the *Heathens* against them-
 “ selves. Upon this View *Pompey the Great*, when
 “ he built his *Dramatick Bawdy-house*, clapp’d
 “ a *Chapel* a Top on’t. He would not let it go
 “ under the Name of a *Play-house*, but conven-
 “ the People to a solemn Dedication, and call’d
 “ it *Venus’s Temple*; giving them to understand
 “ at the same time that there were Benches und-
 “ er it for Diversion. He was afraid if he had
 “ gone this way to work, the *Censors* might after-
 “ wards have razed the Monument, and brand-
 “ his Memory. Thus a scandalous Pile of Buil-

ing was protected: The Temple, cover'd the
Play-house, and Discipline was baffled by *Super-*
stition. But the Design is notably suited to the
 Patronage of *Bacchus* * and *Venus*. These two
 Confederate Devils of Lust and Intemperance,
 do well together. The very Functions of the
Players resemble their *Protectors*, and are In-
 stances of Service and Acknowledgment: Their
 Motion is effeminate, and their Gestures vitious
 and significant: And thus they worship the
 Luxury of one *Idol*, and the Lewdness of the
 other.

*The Play-
 houses
 were de-
 dicated to
 Bacchus.

“ And granting the Regards of Quality, the
 Advantages of Age, or Temper, may fortify
 some People; granting Modesty secur'd, and
 the Diversion as it were refined by this Means:
 Yet a Man must not expect to stand by perfect-
 ly unmov'd and impregnable. No body can be
 pleas'd without sensible Impressions. Nor can
 such Perceptions be received without a Train of
 Passions attending them. These Consequences
 will be sure to work back upon their Causes, so-
 licite the Fancy, and heighten the original Plea-
 sure. But if a Man pretends to be a *Stoick* at
Plays, he falls under another Imputation. For
 where there is no Impression, there can be no
 Pleasure: And then the *Spectator* is very much im-
 pertinent, in going where he gets nothing for his
 Pains. And if this were all, I suppose Christians
 having something else to do than to ramble about
 to no purpose.

Ibid. cap.
 22.

“ Even those very Magistrates who abet the
Stage, discountenance the *Players*. They stig-
 matize their *Character*, and cramp their Free-
 doms. The whole Tribe of them is thrown out
 of all Honour and Privilege. They are neither
 suffer'd to be Lords, nor Gentlemen; to come
 within the *Senate*, or harangue the People, or
 so much as to be Members of a *Common-Council*.

“ Now what Caprice and Inconsistency is this! To
 “ love what we punish, and lessen those whom we
 “ admire! To cry up the Mystery, and censure the
 “ Practice: For a Man to be as it were eclipsed
 “ upon the Score of Merit is certainly an odd sort
 “ of Justice! True. But the Inference lies stronger
 “ another way. What a Confession then is this of
 “ an ill Business; when the very Excellency of it
 “ is not without Infamy?

Ibid. cap.
23.

“ Since therefore humane Prudence has thought
 “ fit to degrade the *Stage*, notwithstanding the
 “ Divertingness of it. Since Pleasure can't make
 “ them an Interest here, nor shelter them from Cen-
 “ sure; how will they be able to stand the Shock
 “ of Divine Justice, and what *Reckoning* have they
 “ *Reason* to expect hereafter?

Ibid. cap.
26.

“ All things consider'd, 'tis no Wonder such
 “ People should fall under *Possession*. God knows
 “ we have had a sad Example of this already. A
 “ certain Woman went to the *Play-house*, and
 “ brought the Devil Home with her. And when the
 “ Unclean Spirit was press'd in the *Exorcism*, and
 “ ask'd how he durst attack a Christian; I have
 “ done nothing, says he, but what I can justify
 “ for I seiz'd her upon my own Ground. Indeed,
 “ how many Instances have we of others who have
 “ apostatiz'd from God, by this Correspondence
 “ with the Devil? What *Communion bath Light with*
 “ *Darkness*? *No Man can serve two Masters*, nor
 “ have Life and Death in him at the same time.

Ibid. cap.
27.

“ Will you not then avoid this Seat of Infection?
 “ The very Air suffers by their Impurities; and
 “ they almost pronounce the Plague. What tho'
 “ the Performance may be in some Measure pretty
 “ and entertaining? What tho' Innocence, yes and
 “ Virtue too, shines thro' some part of it? 'Tis
 “ not the Custom to prepare Poyson unpalatable,
 “ nor make up *Ratbane* with *Rhubarb* and *Senna*.
 “ No. To have the Mischief speed, they must oblige

the Sense, and make the Dose pleasant. Thus the Devil throws in a Cordial Drop to make the Draught go down; and steals some few Ingredients from the *Dispensatory* of Heaven. In short, look upon all the engaging Sentences of the Stage, their Flights of Fortitude and Philosophy, the Loftiness of their Style, the Musick of the Cadence, and the Fineness of the Conduct: Look upon it only, I say, as Honey dropping from the Bowels of a Toad, or the Bag of a Spider: Let your Health over-rule your Pleasure, and don't die of a little *Liquorishness*.

"In earnest, Christian, our time for Entertainment is not yet: you are too craving and ill managed if you are so violent for Delight. And let me tell you, you are no wiser than you should be, if you count such Things Satisfaction. Some Philosophers placed their Happiness in bare Tranquillity. Easiness of Thought, and Absence of Pain, was all they aim'd at. But this it seems won't satisfy thee: Thou liest sighing and hankering after the *Play-house*. Prithee recollect thyself: Thou knowest Death ought to be our Pleasure, and therefore I hope Life may be a little without it. Are not our Desires the same with the Apostles, *To be Dissolved, and to be with Christ*? Let us act up to our Pretensions, and let Pleasure be true to Inclination.

"But if you can't wait for Delight; if you must be put into present Possession, we'll cast the Cause upon that Issue. Now were you not unreasonable, you would perceive the Liberalities of Providence, and find your self almost in the Midst of Satisfaction. For what can be more transporting than the Friendship of Heaven and the Discovery of Truth, than the Sense of our Mistakes and the Pardon of our Sins? What greater Pleasure can there be, than to scorn being pleas'd? To condemn the World? And to be
"a Slave

* By Ex-
orcisms.

Lib 3.
Padag.
Ann. 204
cap. 11.

" a Slave to nothing? 'Tis a mighty Satisfaction
" I take it, to have a clear Conscience, to make
" Life no Burthen, nor Death any Terror! To
" trample upon the *Pagan* Deities; to batter Pri-
" cipalities and Powers, and force the Devils to
" * Resign *! These are the Delights, these are
" the noble Entertainments of Christians: And
" besides the Advantage of the Quality, they are
" always at hand, and cost us nothing."

Clemens Alexandrinus affirms, " That the Circus
" and Theatre may not improperly be call'd the
" Chair of Pestilence. — Away then with the
" Lewd, Ungodly Diversions, and which are but
" Impertinence at the best. What part of Impor-
" tence either in Words or Practice, is omitted but
" the Stage? Don't the Buffoons take almost all
" manner of Liberties, and plunge through Thick
" and Thin, to make a Jest? Now those who are af-
" fected with a vitious Satisfaction will be haunted
" with the Idea, and spread the Infection. But if
" Man is not entertain'd, to what purpose should he
" go thither? Why should he be fond where he
" finds nothing, and court that which sleeps upon
" the Sense? If 'tis said these Diversions are taken
" only to unbend the Mind, and refresh Nature a
" little. To this I answer, That the Spaces be-
" tween Business should not be fill'd up with
" such Rubbish. A wise Man has a Guard upon
" his Recreations, and always prefers the Profit-
" able to the Pleasant."

Minutius Felix delivers his Sense in the
Words:

Ann. 206. " As for us, who rate our Degree by our Virtue
" and value ourselves more upon our Lives than
" our Fortunes; we decline your pompous Shows
" and publick Entertainments. And good Reason
" we have for our Aversion. These Things have
" their Rise from Idols, and are the Train of a false
" Religion. The Pleasure is ill descended, and like
" w

wife vicious and ensnaring. For who can do less than abominate the clamorous Disorders of the *Race-Ground*, and the Profession of Murder at the *Prize*? And for the *Stage*, there you have more Lewdness, though not a jot less of Distraction. Sometimes your *Mimicks* are so scandalous and expressing, that 'tis almost hard to distinguish between the *Fact* and the *Representation*. Sometimes a luscious *Actor* shall whine you into Love, and give the Disease that he counterfeits."

St. Cyprian, or the Author *de Spectaculis*, will furnish us farther.

Here this Father argues against those who thought the *Play-house* no unlawful Diversion, because 'twas not condemn'd by express *Scripture*. Let mere Modesty (says he) supply the *holy Text*: And let *Nature* govern where *Revelation* does not reach. Some Things are too black to lie upon *Paper*, and are more strongly forbidden, because unmention'd. The Divine Wisdom must have had a low Opinion of *Christians*, had it descended to Particulars in this Case. Silence is sometimes the best Method for Authority. To forbid often puts People in Mind of what they should not do: And thus the Force of the Precept is lost by naming the Crime. Besides, what need we any further Instruction? Discipline and general Restraint makes up the Meaning of the Law; and common Reason will tell you what the *Scripture* has left unsaid. I would have every one examine his own Thoughts, and inquire at Home into the Duties of his Profession. This is a good Way to secure him from Indecency. For those Rules which a Man has work'd out for himself, he commonly makes most use of."——And after having describ'd the infamous Diversions of the *Play-house*, he expostulates in this Manner.

"What

“ What Business has a Christian at such Place
 “ as these? A Christian who has not the Liberty
 “ so much as to think of an ill Thing. Why does
 “ he entertain himself with lewd Representations
 “ Has he a mind to discharge his Modesty, and
 “ be flesh’d for the *Practice*? Yes, this is the
 “ Consequence. By using to see these Things, he
 “ learn to do them—— What need I mention
 “ the Levities and Impertinence in *Comedies*,
 “ the ranting Distractions of *Tragedy*? Were these
 “ Things unconcern’d with Idolatry, Christians
 “ ought not to be at them. For were they not
 “ highly criminal, the Foolery of them is egregious,
 “ and unbecoming the Gravity of Believers——

“ As I have often said these Foppish, these pernicious
 “ Diversions, must be avoided. We must set a Guard
 “ upon our Senses, and keep the Centinel always upon
 “ Duty. To make Vice familiar to the Air, is the Way to
 “ recommend it. And since the Mind of Man has a natural
 “ Bent to Extravagance; how is it likely to hold out
 “ under Example and Invitation? If you push that
 “ which totters already, whither will it tumble? In
 “ earnest, we must draw off our Inclination from these
 “ Vanities. A Christian has much better *Sights* than these
 “ to look at. He has solid Satisfaction in his Power,
 “ which will please and improve him at the same Time.

“ Would a Christian be agreeably refresh’d? Let him
 “ read the *Scriptures*: Here the Entertainment will suit
 “ his Character, and be big enough for his Quality.
 “—— Beloved, how noble, how moving, how profitable
 “ a Pleasure is it to be thus employed? To have our Expectations
 “ always in Prospect, and to be intent on the Glories
 “ of Heaven?

He has a great Deal more upon this Subject in his
Epistles to Donatus and Eucratius, which are undoubtedl

ably genuine. The latter being somewhat remarkable, I shall translate Part of it for the Rea-

Dear Brother, your usual Kindness, together *Ad Eu-*
with your Desire of relieving your own Mo-*crat.*
desty and mine, has put you upon asking my
Thoughts concerning a certain *Player* in your
Neighbourhood; whether such a Person ought
to be allow'd the Privilege of *Communion*. This
Man, it seems, continues in his scandalous Pro-
fession, and keeps a Nursery under him. He
teaches that which 'twas a Crime in him to learn,
sets up for a Master of Debauch, and propagates
the lewd Mystery. The Case standing thus, 'tis
my Opinion, that the Admission of such a *Mem-*
ber would be a Breach of the Discipline of the
Gospel, and a Presumption upon the Divine
Majesty: Neither do I think it fit the Honour
of the Church should suffer by so infamous a
Correspondence.

Lactantius's Testimony shall come next. This
Author in his *Divine Institutions*, which he de- *L.6.cap.20*
dicates to *Constantine* the Great, cautions the
Christians against the *Play-house*, from the Dis-
order and Danger of those Places. For as he
observes.

“ The Debauching of Virgins, and the Amours
of Strumpets, are the Subject of *Comedy*. And
here the Rule is, the more Rhetorick the more
Mischief, and the best *Poets* are the worst
Commonwealths-men. For the Harmony and
Ornament of the Composition serves only to
recommend the Argument, to fortify the Charm,
and engage the Memory. At last he concludes
with this Advice.

“ Let us avoid therefore these Diversions, lest
somewhat of the Malignity should seize us. Our
Minds should be quiet and compos'd, and not
over-run with Amusements. Besides, a Habit
“ of

Ibid. cap.
21.

“ of Pleasure is an ensnaring Circumstance. ‘T
“ apt to make us forget God, and grow cool
“ the Offices of Virtue.

“ Should a Man have a Stage at home, wou
“ not his Reputation suffer extreamly, and all Pe
“ ple count him a notorious Libertine? Most un
“ doubtedly. Now the Place does not alter th
“ Property. The Practice at the *Play-house* is th
“ same Thing, only there he has more Compan
“ to keep him in Countenance.

“ A well work’d *Poem* is a powerful Piece
“ Imposture: It masters the Fancy, and hurrie
“ it no body knows whither.—— If therefor
“ we would be govern’d by Reason, let us stan
“ off from the Temptation. Such Pleasures ca
“ have no good Meaning: Like delicious Mo
“ fels, they subdue the Palate, and flatter us on
“ to cut our Throats. Let us prefer Reality t
“ Appearance, Service to Shew, and Eternity t
“ Time.

Ibid. cap.
22.

“ As God makes Virtue the Condition of Glo
“ ry, and trains Men up to Happiness by Har
“ ship and Industry; so the Devil’s road to De
“ struction lies through Sensuality and *Epicurism*
“ And as pretended Evils lead us on to uncoun
“ terfeited Bliss, so visionary Satisfactions are th
“ Causes of real Misery. In short, these invitin
“ Things are all Stratagem. Let us take care th
“ Softness and Importunity of the Pleasure do
“ not surprise us, nor the Bait bring us within th
“ Snare. The Senses are more than *Outwork*
“ and should be defended accordingly.

In Psalm
cxix.

I shall pass over St. *Ambrose*, and go on to S
Chrysostom. This *Father* is copious upon the Sub
ject, I could translate some *Sheets* from him, were
necessary. But length being not my Business,
few Lines may serve to discover his Opinion. H
fifteenth Homily *ad Populum Antiochenum*, runs thus

“ Most People fancy the Unlawfulness of goin

to Plays is not clear. But by their Favour, a World of Disorders are the Consequences of such a Liberty. For frequenting the *Play-house* has brought Whoring and Ribaldry into Vogue, and finish'd all the Parts of Debauchery."

Afterwards he seems to make the Supposition rather than the *Fact*, and argues upon a feign'd case.

"Let us not only avoid downright Sinning, but the Tendencies to it. Some indifferent Things are fatal in the Consequence, and strike us at the Rebound. Now who would chuse his standing within an Inch of a Fall, or swim upon the Verge of a Whirlpool? He that walks upon a Precipice shakes tho' he does not tumble; and commonly his Concern brings him to the Bottom: The Case is much the same in reference to Conscience and Morality. He that won't keep his Distance from the Gulph, is oftentimes suck'd in by the Eddy; and the least Oversight is enough to undo him."

In his thirty seventh Homily upon the eleventh Chapter of St. *Matthew*, he declaims more at large against the Stage.

"Smutty Songs (says he) are much more abominable than Stench and Ordure. And, which is most to be lamented, you are not at all uneasy at such Licentiousness. You laugh when you should frown, and commend what you ought to abhor.——Hark you, you can keep the Language of your own House in order: If your Servants or your Childrens Tongues run Riot, they presently smart for't. And yet at the *Play-house* you are quite another Thing. These little Buffoons have a strange Ascendant. A luscious Sentence is hugely welcome from their Mouth: And instead of Censure, they have Thanks and Encouragement for their Pains. Now if a Man
" would

“ would be so just as to wonder at himself, here
 “ Madness and Contradiction in Abundance.

“ But I know you’ll say what’s this to me,
 “ neither sing nor pronounce any of this lew
 “ Stuff? Granting your Plea, what do you g
 “ by’t? If you don’t repeat these Scurrilities, yo
 “ are very willing to hear them. Now wheth
 “ the Ear or the Tongue is mismanaged, com
 “ much to the same reckoning. The Differenc
 “ of the *Organ* does not alter the Action so mig
 “ tily as you may imagine. But pray how do yo
 “ prove you don’t repeat them? They may b
 “ your Discourse, or the Entertainments of yo
 “ Closet for ought we know to the contrary. Th
 “ is certain, you hear them with Pleasure in yo
 “ Face, and make it your Business to run afte
 “ them: And to my mind these are strong Argu
 “ ments of your Approbation.

“ I desire to ask you a Question. Suppose yo
 “ hear any Wretches blaspheme, are you in an
 “ Rapture about it? And do your Gestures ap
 “ pear airy and oblig’d? Far from it. I doub
 “ not but your Blood grows chill, and your Ear
 “ are stopt at the Presumption. And what’s th
 “ Reason of this Aversion in your Behaviour
 “ Why, ’tis because you don’t use to blasphem
 “ yourself. Pray clear yourself the same Wa
 “ from the Charge of Obscenity. We’ll then be
 “ lieve you don’t talk smut, when we perceiv
 “ you careful not to hear it. Lewd Sonnets an
 “ Serenades are quite different from the Prescrip
 “ tion of Virtue. This is strange Nourishmen
 “ for a Christian to take in, I don’t wonder yo
 “ should lose your Health, when you feed thu
 “ foul. It may be Chastity is no such easy Task
 “ Innocence moves upon an Ascent, at lea
 “ for some Time. Now those who are alway
 “ laughing can never strain up Hill. If the be
 “ Preparations of Care will just do, what mu
 “ becom

become of those that are dissolv'd in Pleasure, and lie under the Instructions of Debauchery?—Have you not heard how St. *Paul* exhorts us to rejoice in the Lord? He said in the Lord, not in the Devil. But alas! what leisure have you to mind St. *Paul*? How should you be sensible of your Faults, when your Head is always kept hot, and as it were intoxicated with Buffooning?—He goes on and lashes the Impudence of the Stage with a great Deal of Satyr and Severity; and at last proposes this Objection.

“ You'll say, I can give you many Instances where the *Play-house* has done no harm. Don't mistake. Throwing away of Time and ill Example has a great Deal of Harm in't; and thus far you are guilty at the best. For granting your Temper has brought you off unhurt, are all People thus fortified? By no means. However, many a weak Brother has ventur'd after you, and miscarried upon your *Precedent*; and since you make others thus *Faulty*, how can you be *Innocent* yourself? All the People undone there will lay their Ruin at your Door. The Company are all accessory to the Mischief of the Place: For were there no *Audience*, we should have no *Acting*. And therefore those who join in the Crime, will ne'er be parted in the Punishment. Granting your Modesty has secur'd you, which by the way I believe nothing of; yet since many have been debauch'd by the *Play-house*, you must expect a severe Reckoning for giving them Encouragement. Tho' after all, as virtuous as you are, I doubt not you would have been much better had you kept away.

“ In fine, let us not dispute to no purpose; the Practice won't bear a Defence! Where the Cause is nought 'tis in vain to rack our Reason,

N

“ and

“ and strain for Pretences. The best Excuse
 “ what is past is to stand clear from the Danger
 “ and do so no more.

One Citation more from St. *Chrysostom*, and
 take leave. In the Preface of his Commentary
 on St. *John's* Gospel, speaking of *Plays* and other
 publick *Shews*, he has these Words.

“ But what need I branch out the Lewdness
 “ those *Spectacles*, and be particular in Description
 “ For what's there to be met with but lewd
 “ Laughing, but Smut, Railing and Buffoonry
 “ In a Word, 'tis all Scandal and Confusion. O
 “ serve me, I speak to you all; let none who partake
 “ take of this *Holy Table* unqualify themselves with
 “ such mortal Diversions.

St. *Hierom* on the 1st. Verse, 32 *Psal.* makes the
 Exposition upon the *Text*.

“ Some are delighted with the Satisfaction
 “ this World, some with the *Circus*, and some
 “ with the *Theatre*: But the Psalmist commands
 “ very good Man to delight himself in the Lord.—
 “ For as *Isaiab* speaks. *Woe to them that put bitter
 “ ter for sweet, and sweet for bitter.* And in his
 “ *Epistles* he cautions the Ladies against having any
 “ thing to do with the *Play-house*, against lewd
 “ Songs and ill Conversation. Because they set
 “ Humours at work, caress the Fancy, and make
 “ Pleasure a Conveyance for Destruction.

Ep 9. 12.

Advers.

Jovinian.

l. 2. cap. 7.

Chap. 20.

In the 6th. Book of his Commentary on *Ezekiel*,
 he lets us understand; “ That when we depart
 “ out of *Ægypt* we must refine our Inclinations,
 “ and change our Delights into Aversions.
 “ And after some other Instances, he tells us, we
 “ must decline the *Theatres*, and all other dangerous
 “ Diversions which stain the Innocence of
 “ the Soul, and slip into the *Will* through the
 “ Senses.

St. *Augustine* in his fifth Epistle to *Marcellinus*
 will afford us something upon the same Argument.

The Prosperity of Sinners is their greatest Unhappiness. If one may say so, they are most punish'd when they are overlook'd. By this means their bad Temper is encourag'd, and they are more inclin'd to be false to themselves; and we know an Enemy *within* is more dangerous than one *without*. But the perverse Reasonings of the Generality make different Conclusions. They fancy the World goes wonderfully well when People make a Figure. When a Man is a Prince in his Fortune, but a Beggar in his Virtue; has a great many fine Things about him, but not so much as one good Quality to deserve them. When the *Play-houses* go up and Religion goes down. When Prodigality is admir'd, and Charity laugh'd at. When the *Play-house* can revel with the rich Man's Purse, and the Poor have scarce enough to keep Life and Soul together.—— When God suffers these Things to flourish, we may be sure he is most angry. Present Impunity is the deepest Revenge: But when he cuts off the Supplies of Luxury, and disables the Powers of Extravagance, then, as one may say, he is mercifully severe."

In his first Book *de consensu Evangelistarum*, he cap. 33: answers an Objection of the *Heathens*, and comes to the Case in Hand.

" Their Complaint, as if the Times were less happy since the Appearance of Christianity is very unreasonable. Let them read their own Philosophers: There they'll find those very Things censured, which they now are so uneasy to part with; this Remark must shut up their Mouths, and convince them of the Excellency of our Religion. For pray what Satisfactions have they lost? None that I know of, excepting some licentious ones, which they abused to the Dishonour of their Creator. But it may be the Times are bad, because the *Theatres* are tumbling al-

" most every where. The *Theatres* those *Cages*
 " *Uncleanness*, and publick Schools of Debauchery
 " ry—And what's the Reason of their running
 " to ruin? Why 'tis the Reformation of the Age
 " 'Tis because those lewd Practices are out of Fa-
 " shion, which first built and kept them in Coun-
 " tenance. Their own *Tully's* Commendation of
 " the *Actor Roscius* is remarkable. He was
 " much a Master (says he) that none but himse-
 " was worthy to tread the *Stage*. And on the o-
 " ther Hand, so good a Man, that he was the
 " most unfit Person of the Gang to come there
 " And is not this a plain Confession of the Lewd-
 " nesses of the *Play-house*; and that the better a Man
 " was, the more he was obliged to forbear it?

I could go on much farther with St. *Augustine*
 but I love to be as brief as may be. I could like-
 wise run through the succeeding *Centuries*, and col-
 lect Evidence all along. But I conceive the be-
 Ages and the biggest Authorities may be suf-
 ficient: And these the *Reader* has had already. How-
 ever, one Instance more from the *Moderns* may
 not be amiss. *Didacus de Tapia* an eminent *Spani-
 niard* shall close the *Evidence*. This Author, in de-
 bating the Question whether *Players* might be ad-
 mitted to the *Sacrament*, amongst other things en-
 counters an Objection. Some People it seem'd
 pretended there was some good to be learn'd at
 the *Play-house*. To these he makes this reply.

" Granting your Supposition (says he) your
 " ference is naught. Do People use to send their
 " Daughters to the *Stews* for Discipline? And yet
 " it may be, they might meet some there lame
 " ing their own Debauchery. No Man will breed
 " his Son upon the *Highway* to harden his Con-
 " rage; neither will any one go on Board a leaky
 " Vessel, to learn the Art of shifting in a Wreck
 " the better. My Conclusion is, let no body
 " go to the infamous *Play-house*. A Place of

staring Contradiction to the Strictness and Sobriety of Religion: A Place hated by God, and haunted by the Devil. Let no Man, I say, learn to relish any thing that's said there; for 'tis all but Poison handsomely prepared."

*Didac.&c.
in D.Thom.
p. 546.*

Thus I have presented the *Reader* with a short view of the Sense of *Christianity*. This was the opinion of the *Church* for the first five-hundred years. And thus she has censured the *Stage* both in *Councils* and single *Authorities*. And since the atyr of the *Fathers* comes full upon the *Modern Poets*, their Caution must be applicable. The Pity of the Case makes their Reasons take place, and their Authority revive upon us. If we are *Christians*, the *Canons* of *Councils*, and the Sense of the *Primitive Church* must have a Weight. The very Time is a good Argument of it self. Then the *Apostolical Traditions* were fresh and undisputed, and the *Church* much better agreed than she has been since. Then Discipline was in force, and Virtue flourish'd, and People lived up to their Profession. And as for the *Persons*, they are beyond all Exception. Their *Station*, their Learning and Sufficiency was very considerable, their Piety and Resolution extraordinary. They acted generously, and wrote freely, and were always above the little Regards of Interest or Danger. To be short, they were, as we may say, the *Worthies* of *Christendom*, the Flower of humane Nature, and the Top of their *Species*. Nothing can be better establish'd than the Credit of these *Fathers*: Their Affirmation goes a great Way in a Proof; and we might argue upon the Strength of their Character.

But supposing them contented to wave their privilege, and dispute upon the Level. Granting this, the *Stage* would be undone by them. The force of their Reasoning, and the bare *Intrinsic*

of the Argument would be abundantly sufficient to carry the Cause.

But it may be objected, is the Resemblance exact between Old *Rome* and *London*, will the Parallel hold out, and has the *English Stage* any Thing so bad as the *Dancing* of the *Pantomimi*? I don't say that: The *Modern Gestures*, tho' bold and lewd too sometimes, are not altogether so scandalous as the *Roman*. Here then we can make them some little Abatement.

And to go as far in their *Excuse* as we can, 'tis probable their *Musick* may not be altogether so exceptionable as that of the *Antients*. I don't say this Part of the Entertainment is directly vicious because I am not willing to censure at Uncertainties. Those who frequent the *Play-house* are the most competent Judges; But this I must say, the Performances of this Kind are much too fine for the *Place*. 'Twere to be wish'd, that either the *Plays* were better or the *Musick* worse. I'm sorry to see *Art* so meanly prostituted: *Atheism* ought to have nothing charming in its *Retinue*. 'Tis a great Pity *Debauchery* should have the Assistance of a fine Hand to whet the Appetite, and play it down.

Now granting the *Play-house Musick* not vicious in the Composition, yet the Design of it is to refresh the *Idea's* of the *Action*, to keep *Time* with the *Poem*, and be true to the *Subject*. For this Reason, among others the *Tunes* are generally airy and gailliardizing: They are contriv'd on Purpose to excite a sportive Humour, and spread a Gale upon the Spirits. To banish all Gravity and Solemnity, and lay Thinking and Reflection asleep. This Sort of Musick warms the Passions, and unlocks the Fancy, and makes it open to Pleasure like a Flower to the Sun. It helps a luscious Sentence to slide, drowns the Discords of *Atheism*, and keeps off the Aversions of Conscience. It throws a Mask

ff his Guard, makes way for an ill Impression,
nd is most commodiously planted to do Mischief.
lewd Play with good Musick is like a Load-
one arm'd, it draws much stronger than before.

Now why should it be in the Power of a few
ercenary Hands to play People out of their
enses, to run away with their Understandings,
d wind their Passions about their Fingers as they
t? Musick is almost as dangerous as Gunpow-
er; and it may be requires looking after no less
an the *Press* or the *Mint*. 'Tis possible a pub-
ck Regulation might not be amiss. No less a
hilosopher than *Plato* seems to be of this Opinion.
e is clearly for keeping up the old grave and
lemn Way of *Playing*. He lays a mighty stress
on this Observation: He does not stick to as-
m, that to extend the *Science* and alter the *Notes*, *De Repub.*
the way to have the *Laws* repeal'd, and to un-*l. 4.*
tle the *Constitution*. I suppose he imagined that
the Power of *Sounds*, the Temper of Constitu-
ons, and the Diversities of Age were well studied;
this were done, and some general Permissions
rmed upon the Enquiry, the *Commonwealth* might
d their Account in't.

Tully does not carry the Speculation thus high: *Cic. de*
owever, he owns it has a Weight in't, and should *Leg. l. 2.*
t be overlook'd. He denies not but that when
e Musick is soft, exquisite and airy, 'tis dange-
us and ensnaring. He commends the Discipline
the antient *Greeks* for fencing against this Incon-
nience. He tells us, the *Lacedæmonians* fixt the
umber of Strings for the Harp by express *Law*.
d afterwards silenc'd *Timotheus**, and seiz'd his **a Famous*
arp for having one String above publick Al-*Musician.*
vance. To return. If the *English Stage* is more *ibid.*
ery'd than the *Roman* in the Case above-men-
n'd: If they have any Advantage in their *In-*
strumental Musick, they lose it in their *Vocal*. Their
ngs are often rampantly lewd, and irreligious to

a flaming Excess. Here you have the very *Spirit* and *Essence* of Vice drawn off strong scented, and thrown into a little Compass. Now the *Antient* See Chap. I. as we have seen already, were inoffensive in the Respect.

To go on. As to Rankness of Language, we have seen how deeply the *Moderns* stand charge upon the Comparison. And as for their carefling of Libertines, their ridiculing of Virtue, their horrible Profaneness and Blasphemies, there's nothing in *Antiquity* can reach them.

Now were the *Stage* in a Condition to wipe off any of these Imputations, which they are not, there are two Things behind which would stick upon them, and have an ill Effect upon the *Audience*.

The first is their dilating so much upon the Argument of Love.

This Subject is generally treated home, and in the most tender and passionate Manner imaginable. 'Tis often the governing Concern: The Incidents make way, and the *Plot* turns upon't. As *Masters* go, the Company expect it: And it may be the *Poets* can neither write nor live without it. This is a cunning Way enough of stealing upon the blind Side, and practising upon the Weakness of humane Nature. People love to see their *Passions* painted no less than their *Persons*: And like *Narcissus*, are apt to dote on their own Image. This Bent of self Admiration recommends the Business of *Amours*, and engages the Inclination. And which is more, these Love-representations oftentimes call up the Spirits, and set them on work. The *Play* is acted over again in the *Scene* of Fancy, and the first Imitation becomes a Model. Love has generally a *Party Within*; and when the Wax is prepared, the Impression is easily made. Thus the Disease of the *Stage* grows catching: It throws its own *Amours* among the Company, and forms these Passions when it does not find them.

When they are born before, they thrive extreamly in this *Nursery*. Here they seldom fail either of Growth or Complexion. They grow strong, and they grow charming too. This is the best Place to recover a languishing Amour, to rouse it from sleep, and retrieve it from Indifference. And thus Desire becomes absolute, and forces the Oppositions of Decency and Shame. And if the Misfortune does not go thus far, the Consequences are none of the best. The Passions are up in Arms, and there's a mighty Contest between Duty and Inclination. The Mind is over-run with Amusements, and commonly good for nothing some time after.

I don't say the *Stage* sells all before them, and satisfies the whole *Audience*: 'Tis a hard Battle where none escapes. However, their *Triumphs* and their *Trophies* are unspeakable. Neither need we much wonder at the Matter. They are dangerously prepar'd for Conquest and Empire. There's Nature, and Passion, and Life, in all the Circumstances of their *Action*. Their Declamation, their *Mein*, their Gestures, and their Equipage, are very moving and significant. Now when the Subject is agreeable, a lively Representation, and a passionate Way of Expression, make wild work, and have a strange Force upon the Blood and Temper.

And then, as for the general Strains of Courtship, there can be nothing more profane and extravagant. The Hero's Mistress is no less than his Deity. She disposes of his Reason, prescribes his Motions, and Commands his Interest. What Sovereign Respect, what religious Address, what idolizing Raptures are we pester'd with? *Shrines* and *Offerings*, and Adorations, are nothing upon such solemn Occasions. Thus Love and Devotion, Ceremony and Worship, are confounded; and God and his Creatures treated both alike!

These

These Shreds of Distraction are often brought from the *Play-house* into Conversation: And thus the *Sparks* are taught to court their Mistresses, in the same Language they say their *Prayers*.

A second Thing which I have to object against the *Stage* is their encouraging Revenge. What is more common than Duels and Quarrelling in their *Characters* of Figure? Those Practices which are infamous in Reason, *capital* in Law, and damnable in Religion, are the Credit of the *Stage*. Thus Rage and Resentment, Blood and Barbarity, are almost deified: Pride goes for Greatness, and *Fiends* and *Heroes* are made of the same Metal. To give Instances were needless, nothing is more frequent. And in this Respect, the *French Dramatists* have been to blame no less than the *English*, and thus the Notion of Honour is mis-stated, the Maxims of Christianity despised, and the Peace of the World disturb'd. I grant this desperate Custom is no Original of the *Stage*. But then why was not the Growth of it check'd? I thought the *Poet's* Business had not been to back false Reasoning and ill Practice; and to fix us in Frenzy and Mistake. Yes, They have done their endeavour to cherish the Malignity, and keep the Disorder in Countenance. They have made it both the Mark and the Merit of a Man of Honour, and set it off with *Quality* and Commendation. But I have discours'd on this Subject elsewhere, and therefore shall pursue it no farther.

Vid. Corneille Cid. Cinna & Pompée.

Moral Essays.

To draw towards an End. And here I must observe, that these two latter Exceptions are but petty Mismanagements with respect to the former. And when the best are thus bad, what are the worst? What must we say of the more foul Representations, of all the Impudence in Language and Gesture? Can this Stuff be the Inclination of *Ladies*? Is a *Reading* upon Vice so entertaining, and do they love to see the *Stews dissected* before them?

One

ne would think the Dishonour of their own Sex
 the Discovery of so much Lewdness, and the treat-
 ing humane Nature so very coarsely, could have
 little Satisfaction in't. Let us set Conscience aside,
 and throw the other World out of the Question:
 these Interests are far the greatest, but not all.
 The *Ladies* have other Motives to confine them.
 The Restraints of Decency, and the Considerations
 of Honour, are sufficient to keep them at home.
 But hoping they will be just to themselves I shall
 leave this unacceptable Argument. I shall only
 add, that a Surprise ought not to be censured.
 Accidents are no Faults. The strictest Virtue may
 sometimes stumble upon an *ill Sight*. But Choice
 and Frequency, and ill Ground, conclude strongly
 for Inclination. To be assured of the Inoffensive-
 ness of the *Play* is no more than a necessary Pre-
 caution. Indeed the *Players* should be generally
 discouraged. They have no relish of Modesty,
 nor any Scruples upon the Quality of the Treat.
 The grossest *Dish* when 'twill down is as ready as
 the best. To say Money is their Business and they
 must *Live*, is the Plea of *Pick-Pockets* and *High-*
way-men. These latter may as well pretend their
Location for a lewd Practice as the other. But

To give the Charge its due Compass: To com-
 prehend the whole *Audience*, and take in the Mo-
 tives of Religion.

And here I can't imagine how we can reconcile
 such Liberties with our Profession. These Enter-
 tainments are as it were literally renounc'd in *Bap-*
tism. They are the *Vanities of the wicked World*,
 and the *Works of the Devil*, in the most open and
 emphatical Signification. *What Communion has*
Light with Darkeness, and what Concord has Christ
with Belial. Call you this Diversion? Can Pro-
 faneness be such an irresistible Delight? Does
 the Crime of the Performance make the Spi-
 rit of the Satisfaction, and is the Scorn of Chri-
 stianity

2 Cor. vi.
14.

stianity the Entertainment of Christians? Is such a Pleasure to hear the *Scriptures* burlesqu'd? Is Ribaldry so very obliging, and *Atheism* so charming a *Quality*? Are we indeed willing to quit the Privilege of our Nature, to surrender our *Charter* of Immortality, and throw up the Pretences to another Life? It may be so! But then we should do well to remember that *Nothing* is not in our Power. Our Desires did not make us, neither can they unmake us. But I hope our Wishes are not so mean, and that we have a better Sense of the Dignity of our *Being*. And if so, how can we be pleas'd with those Things which would degrade us into Brutes, which ridicule our *Creed*, and turn all our Expectations into *Romance*.

And after all, the Jest on't is, these Men would make us believe their Design is Virtue and Reformation. In good Time! They are likely to combat Vice with Success, who destroy the Principle of Good and Evil! Take them at the best, and they do no more than expose a little Humour and Formality. But then, as the Matter is manag'd the Correction is much worse than the Fault. They laugh at *Pedantry*, and teach *Atheism*, cure a Pimple, and give the Plague. I heartily wish they would have let us alone. To exchange Virtue for Behaviour is a hard Bargain. Is not plain Honesty much better than Hypocrisy well dress'd? What Sight good for without Substance? What is a well bred Libertine but a well bred Knave? One that can't prefer Conscience to Pleasure, without calling himself Fool: And will sell his Friend or his Father, if need be, for his Convenience.

In short, nothing can be more disserviceable to Probity and Religion, than the Management of the *Stage*; it cherishes those Passions, and rewards those Vices, which 'tis the Business of Reason to discountenance. It strikes at the Root of Principle, draws off the Inclinations from Virtue, and

spoils

spoils good Education: 'Tis the most effectual Means to baffle the Force of Discipline, to emasculate Peoples Spirits, and debauch their Manners. How many of the Unwary have these *Syrens* devour'd? And how often has the best Blood been tainted with this Infection? What Disappointment of Parents, what Confusion in Families, and what Beggary in Estates have been hence occasion'd? And which is still worse, the Mischief spreads daily, and the Malignity grows more envenom'd. The Favour works up towards Madness, and will scarcely endure to be touch'd. And what hope is there of Health when the *Patient* strikes in with the Disease, and flies in the Face of the *Remedy*? Can Religion retrieve us? Yes, when we don't despise it. But while our *Notions* are naught, our *Lives* will hardly be otherwise. What can the Assistance of the Church signify to those who are more ready to rally the *Preacher*, than practise the *Sermon*? To those who are overgrown with Pleasure, and hardned in ill Custom? Who have neither Patience to hear, nor Conscience to take hold of? You may almost as well feed a Man without a Mouth, as give Advice where there's no Disposition to receive it. 'Tis true, as long as there is Life there's Hope. Sometimes the Force of Argument, and the Grace of God, and the Anguish of Affliction, may strike through the Prejudice, and make their Way into their Soul. But these Circumstances do not always meet, and then the Case is extreamly dangerous. For this miserable Temper we may thank the *Stage* in a great Measure: And therefore, if I mistake not, they have the least Pretence to favour, and the most need of Repentance of all Men living.

T H E E N D.

A D E.

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A
D E F E N C E
O F T H E
S H O R T V I E W
O F T H E
Profaneness and Immorality
O F T H E
E N G L I S H S T A G E, &c.
B E I N G A
R E P L Y
T O
Mr. CONGREVE's Amendments, &c.
A N D T O
The Vindication of the AUTHOR of the
R E L A P S E.

Fortem animum præstant rebus quas turpiter audent.

Juven. Sat. 6.

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T O T H E
R E A D E R.

Since the publishing my late View, &c. I have been plentifully rail'd on in Print: This gives me some Reason to suspect the Answerers and the Cause, are not altogether unlike. Had there been nothing but plain Argument to encounter, I think I might have ventured my Book with them: But being charged with Mis-citations and unfair Dealing, 'twas requisite to say something: For Honesty is a tender Point, and ought not to be neglected.

Mr. Congreve and the Author of the Re-appearance, being the most eager Complainers, and Principals in the Dispute, I have made it my Choice to satisfy them. As for the Volunteers, they will find themselves affected with the Fortune of their Friends; and besides, I may probably have an Opportunity of speaking farther with them hereafter.

Notwithstanding the singular Management of the Poets and Play-house, I have had the Satisfaction to perceive, the Interest of Virtue is not altogether sunk, but that Conscience and Modesty have still some Footing among us. This Consideration makes me hope a little farther Discovery of the Stage may not be unacceptable. The Reader then may please to take Notice, that The Plot and no Plot swears at length,
O
and

and is scandalously smutty and profane. The Fool in Fashion for the first four Acts is liable to the same Imputation: Something in Swearing abated, Cæsar, Borgia, and Love in a Nunnery, are no better complexioned than the former: And lastly, Limberham, and the Soldier's Fortune, are mere Prodigies of Lewdness and Irreligion. If this general Accusation appears too hard, I am ready to make it good. 'Twere easy to proceed to many other Plays, but possibly this Place may not be so proper to enlarge upon the Subject.

Some of the Stage-Advocates pretend my Remarks on their Poetry are foreign to the Business. On the contrary, I conceive it very defensible to disarm an Adversary, if it may be, and disable him from doing Mischief.

To expose that which would expose Religion, is a warrantable Way of Reprisals. Those who paint for Debauchery, should have the Fucus pull'd off, and the Coarseness underneath discover'd. The Poets are the Aggressors, let them lay down their Arms first. We have suffer'd under Silence a great while: If we are in any Fault, 'tis because we began with them no sooner.

A N

ANSWER

T O

Mr. CONGREVE's

Amendments, &c.

MR. *Congreve* being a Person of no great Ceremony, I shan't salute him with any Introduction, but fall to the Business without more ado. This Gentleman pretends to turn some of my Expressions upon me. *If these Passages, says he, produced by Mr. Collier are obscene and profane, Amend.* Why are they raked in and disturb'd, unless it be to conjure up Vice, and revive Impurities, &c." I can't think Mr. *Congreve* so injudicious as to believe this Citation a jot to his Purpose. But plainly perceive he presumes all along upon the Weakness or Partiality of his *Reader*: Which, by the way, is no great Compliment. However, to say something directly. Had *these* obnoxious *Passages* lain hid in a learned Language, and been lock'd up in Latin, like *Juvenal*, I would no more have set them loose in a *Translation*, than unchain'd the *tyger* at *Bartholomew-Fair*: But since the Mischief works in *English*, 'tis time to think of an *English* remedy. Besides, as to the Smut, I have endeavour'd not to disoblige the *Paper* with any of it. But to shew the Accusation just, I made a general

Reference to *Play* and *Character*: And sometimes upon a special Occasion, have mark'd the *Page*. Indeed, to have transcrib'd it at length, would not only have been an improper, but a tedious Employment.

I was sensible the *Poets* would try to make their Advantage of this necessary Reservedness, that they would deny the *Fact*, because the Proof was not particular, and spoken out. But since the *Reader* is directed to the Evidence, he may disappoint them in this Evasion, if he pleases. The profane Part, though bolder, and more black, will bear the Light better, and therefore when 'twas clear of Obscenity, I have set it to the *Bar*. Upon the whole, I was willing to guard the Virtue, and awaken the Caution of the *Reader*: And by the safest Methods I could think of, to give Check to the complicated Infection.

Amend.
p. 6.

He affirms I call the *Stage-Poets*, *Buffoons* and *Slaves*; for this he quotes 81, 63, and 175 Pages of the *View*, &c. Let us examine his Proof: The Place in the Page 63. is a Censure of a profane and smutty Passage in the *Old Batchellor*: In which I have said, that *Fondlewife's* making Sport with Adultery, in the Manner describ'd, was a Fit of Buffoonry and Profaneness. Now to say this of a *Character* in the *Play*, is, I suppose, pretty different from calling the *Poet* Buffoon. In the Page 81. after I had produc'd a large Roll of Blasphemy, and *Scripture-Abuse* against the *Stage*, I thought I had Reason to be somewhat concern'd, to see the Christian Religion thus horribly outraged, made the Diversion of the *Town*, and the Scorn of *Buffoons*: I'm mistaken if this Occasion would not justify a little Severity of Language: And till Mr. *Congreve* can disprove the Charge, he had much better repent than complain: However there's no Necessity he should take that Word to himself, unless he thinks he deserves it: For it may be apply'd to the *Actors*, or some few *Libertines* in the Audience.

Audience, and then his Objection is spoil'd. His 3d. Instance stands in *Page 175. of the View, &c.* Here upon their unprecedented Familiarity with the *Lords*; I desired to know whether our *Stage* had a particular Privilege? Was their Charter enlarged; and were they on the same Foot of Freedom with the *Slaves* in the *Saturnalia*? Here Mr. Congreve is positive I call the *Poets Slaves*: 'Tis well when his Hand was in, he did not charge me with calling them *Saturnalia*: But which way do I call them *Slaves*? Why, because I said they were very free? Is Liberty then always fasten'd to a Chain; and Familiarity a Proof of Servitude? The Resemblance in the Question respects Behaviour more than Condition, and implies nothing farther than general Inequality. Now I hope 'tis no Affront to the *Stage*, to suppose them inferior to the *House of Lords*. His remaining Instance from my *Preface*, is much like this, and requires no farther Answer.

Thus Mr. Congreve may perceive I have call'd him no *Names* hitherto; but now he may be assur'd I should have distinguish'd his Character a little, and paid him some proper Acknowledgments, but that I have no Inclination for his way of disputing: Railing is a mean, and unchristian Talent, and oftentimes a Sign of a desperate Cause, and a desperate Conscience.

As to the bad Imputations these *Stage-Advocates* would throw upon me, I am not in the least disturb'd at them. I thank God they are not only without Truth, but without Colour. Could they have made the Slander passable, we should have heard farther from them. This is an admirable way of answering Books! All that I shall say to it is, that I pity the Men, and despise the Malice. To proceed, Mr. Congreve is now making *Out-works* to fortify the Garison. He lays down four Rules as the Test of Criticism and Comedy. These he calls *Po-* p. 7.
stulata, as if they were Principles of Science, and p. 12.

carried the Evidence of an *Axiom*. And after he has spent some *Pages* in setting down these demonstrative Things, he frankly tells us, they *seem at first Sight to comprehend a Latitude*. Do they so? Then they are not Self-evident; they are unqualified for the Post he has put them in; and prove nothing but Sophistry and Legerdemain. Well! what though these Rules are false in themselves, Mr. *Congreve* promises to make them true before he has done with them. For they shall be so limited, and restrain'd, and used with such Discretion, that the *Reader* shall be perfectly indemnify'd. However, I can't help suspecting these fair Words: For if he intends to deal clearly, why does he make the Touch-stone faulty, and the Standard uncertain? For these Reasons, I must examine for my self; and since he owns his *Propositions* not evidently true, I'll try if I can't prove the greatest Part of them evidently false.

*ibid.**ibid.*

p. 7.

To begin with him. His Latitude of *Comedy* upon *Aristotle's* Definition, as he explains it, won't pass without Limitation. For

1. His Construction of Μίμῃσις Φαυλοτέρων is very questionable. These Words may as properly be translated the *Common*, as the *worst Sort of People*. And thus *Hesychius* interprets Φαῦλα by ὀτελής.

2. *Comedy* is distinguish'd from *Tragedy* by the Quality of the Persons, as well as by other Circumstances. *Aristotle* informs us, that the Appearance, Characters, or Persons are greater in *Tragedy* than in *Comedy*. τὰ χήματα μείζω ἢ ἐντιμότερα. And to this Sense *Petitus* interprets the Words Βελτίονας χείρονας, affirming they ought to relate to Quality as well as Manners.

*Lib. de
Poet. cap.
4.*

*Innot. ad
Lib. Arist.
de Poet.
cap. 2.*

*Scalig.
Poet. Lib
I. cap. 6.*

Now as the Business of *Tragedy* is to represent Princes and Persons of Quality; so by the Laws of Distinction, *Comedy* ought to be confin'd to the ordinary Rank of Mankind. And that *Aristotle* ought to be thus interpreted appears from the Form of

New

New Comedy, set up in the Time of this Philosopher. And though we have none of these *Comedies* extant, 'tis agreed by the Criticks that they did not meddle with Government and Great People; the *Old Comedy* being put down upon this Score. And though *Menander* and the rest of that Set are lost, we may guess at their Conduct from the Plays of *Plautus* and *Terence*, in all which there is not so much as one Person of Quality represented, excepting *Plautus's Amphitryon*, which he calls a *Tragi-Comedy*.

Farther, Mr. Congreve's Reason why *Aristotle* should be interpreted by *Manners*, and not *Quality* is inconclusive. His Remark on $\pi\epsilon\upsilon\sigma\alpha\nu\ \kappa\alpha\tau\alpha\nu$ will serve as well the other Way. Let's try a little: *Aristotle* shall say then that *Comedy* is an Imitation of the ordinary, and middle sort of People, but not $\pi\epsilon\upsilon\sigma\alpha\nu\ \kappa\alpha\tau\alpha\nu$, in every Branch and Aggravation of Vice; for as Mr. Congreve observes, there are *Amend.* Crimes too daring and too horrid for *Comedy*. Now I p. 8. desire to know, if this Sense is not clear and unembarrass'd, if it does not distinguish *Comedy* from *Tragedy*, and bring down the Definition to Matter of Fact?

But granting Mr. Congreve his Definition; all Blemishes and Instances of Scandal are not fit to make Sport with. Covetousness, and Profusion; Cowardize, Spleen, and Singularity, well manag'd, might possibly do. But some Vices Mr. Congreve confesses are too daring for *Comedy*. Yes, and for *Tragedy* too. And among these I'll venture to say Prophaneness is one. This Liberty even *Aristotle* durst not allow: He knew the Government of *Athens* would not endure it. And that some of the Poets *Vit. Eurip.* had been call'd to account upon this Score. *Ed. Cant.*

2ly. Immodesty and lewd Talking, is another part of Vice which ought not to appear in *Comedy*. *Aristotle* blames the *Old Comedians* for this sort of Mismanagement; and adds, that intemperate Ral-
O 4
lying

See *View*, lying ought to lie under publick Restraint. And
 &c. p. 159, therefore Mr. Congreve is mistaken in his Consequence
 160. if he makes it general. For *the looser sort of Liberties*
Amend. as to the Foulness of Conversation, are no proper
 p. 8. *Subject of Comedy.*

But supposing *Aristotle* more liberal to Mr. Congreve, what Service would it do him? Does not Christianity refine the Pleasures, and abridge the Liberties of *Heathenism*? St. Paul bids us *put away all Filthiness and foolish Talking*, and that such things ought not so much as to be named amongst Christians. And when *Revelation* says one thing, and *Paganism* another, how are we to determine? Is not an *Apostle's* Testimony more cogent than that of a Philosopher, and the *New Testament* above all the Rules of *Aristotle* and *Horace*?

Thus we see his first *Postulatum* is far from being true in the Generality stated by him.

Before I part with him on this Head, I can't but take Notice of his Saying, That *the Business of Comedy is to delight, as well as instruct*: If he means much, by *as well*, he is mistaken. For Delight is but the secondary End of *Comedy*, as I have proved at large. And to satisfy him farther, I'll give him one Testimony more of Mr. Dryden's. 'Tis in his *Preface to Fresnoy's Art of Painting*. Here he informs us, that as to Delight *the Parallel of the two Arts holds true, with this Difference; that the principal End of Painting is to please, and the chief Design of Poetry is to instruct.*

Thus Mr. Congreve's first Rule signifies little; and therefore his *Second* being but a Consequence of it, must fall of course. *Pleasure*, especially the Pleasure of *Libertines*, is not the supreme Law of *Comedy*. Vice must be under Discipline and Discountenance, and Folly shewn with great Caution and Reserve. Luscious Descriptions, and Common Places of Lewdness are unpardonable. They affront the Virtuous, and debauch the Unwar-

are a Scandal to the Country where they are
fer'd. The Pretence of *Nature* and *Imitation*, is
amentable Plea. Without doubt there's a great
al of *Nature* in the most brutal Practices. The
amous *Stews* 'tis likely talk in their own way,
d keep up to their Character. But what Person of
obity would visit them for their Propriety, or
ke Poyson because 'tis true in its Kind? All Cha-
eters of Immodesty (if there must be any such)
ould only be hinted in remote Language, and
rown off in Generals.

If there must be Strumpets let *Bride-well* be the
ne. Let them come not to prate, but to be pu-
h'd. To give Success, and Reputation to a
ge *Libertine*, is a sign either of Ignorance, of
wdness, or Atheism, or all together. Even those
stances which will bear the relating ought to be
nith'd. But as for Smut and Profaneness, 'tis
ery way criminal and infectious, and no Disci-
ne can atone for the Representation: When a *Amend.*
et will venture on these Liberties, his *Persuasion* p. 11.
st suffer, and his *private Sentiments* fall under
nsure. For as Mr. *Dryden* rightly observes, *vita*
ba est, is no Excuse: For 'twill scarcely be admit- *Pref. to*
that either a Poet or a Painter can be chaste, who *Fresnoy.*
e us the contrary Examples in their Writings, and p. xxi.
ir *Pictures*. I agree with Mr. *Congreve*, it would
very hard a Painter should be believ'd to resemble all
ugly Faces he draws. But if he suffers his Pencil
grow Licentious, if he gives us Obscenities,
Merits of *Raphaël* won't excuse him: No, to
an ill Thing well, doubles the Fault. The
chief rises with the Art, and the Man ought to
art in proportion to his Excellency: 'Tis one of *Pref. p.*
Rules in Painting, according to Mr. *Dryden* xx.
Fresnoy; to avoid every thing that's immoral and *Book, p.*
oy, unseemly, impudent, and obscene. And Mr. 56.
Dryden continues, that a Poet is bound up to the *ibid. p.*
same xxi.

Ibid. p.
XXI.

same Restraint, and ought neither to *design*, or colour an offensive Piece.

Amend.
p. II.

Mr. Congreve's fourth Proposition relates to the *holy Scriptures*; and here he endeavours to fence against the Censure of Profaneness. He defines the following Distinction *may be admitted*, viz. *When Words are apply'd to sacred Things, they ought to be understood accordingly: But when they are otherwise apply'd, the Diversity of the Subject gives a Diversity of Signification*: By his Favour, this Distinction is loose, and nothing to the Purpose. The inspired Text is appropriated to *Sacred Things*, and new to be used but upon serious Occasions. The Weight of the Matter, and the Dignity of the Author challenge our utmost Regard. 'Tis only for the Service of the *Sanctuary*, and privileged from common Use. But Mr. Congreve says, *when they (the Words of Scripture) are otherwise apply'd, the Diversity of the Subject gives a Diversity of Signification*. This is strange Stuff! Has Application so transforming a Quality, and does bare Use enter so far into the Nature of Things? If a Man applies his Money to an ill Purpose, does this transmute the Metal and make it none of the King's Coin? To wrest the Author, and turn his Words into Jest, is it seem to have nothing to do with him. The Mere Ridicule destroys the Quotation, and makes it belong to another Person. Thus 'tis impossible to travel fifty a Book, and *Virgil* was never burlesqu'd by *Jonius* or Mr. *Cotton*! Not at all! They only make use of the twenty four Letters, and happen'd to chop exactly upon *Virgil's* Subject. His Words are in Verse, and in Verse they are in Verse. But 'tis plain they never intend to quote him: For *Virgil* is always grave, and serious, but these Gentlemen apply, or translate his Words in the most different Manner imaginable, and run always upon Buffoonry and Drolling. This is Mr. Congreve's Logick, and to abuse an Author is to have nothing to do with him. The Injury,

ms, destroys the Relation, and makes the Action perfectly foreign. And by this Reasoning one could think my Book had never been cited by Mr. Congreve.

To illustrate the Matter a little farther. Suppose the most solemn Acts of Government play'd the Fool that *Bartholomew Fair*; the Judges Charge made into a *Farce*, and the *Poppets* repeating an *Act of Parliament*: Would it be a good Excuse to allege they meant nothing but a little Laughing. That the *Bench* and the *Bear-Garden*, *Punchinello* and the two *Houses*, had the same *Alphabet in common*? That they ought to have the Privilege of speech, and put their *Words* together as they had mind to: Would not the Reason, and the Harshness of such a Plea, be very extraordinary? The case before us is much the same, only a great deal worse. For what can be more outrageously wicked, than to expose Religion to the Scorn of Atheism, to give up the Bible to *Rakes* and *Strumpets*, and to let Impudence and Inspiration speak the same language? Thus the Wisdom of God is burlesqu'd, Omnipotence play'd with, and Heaven's the version of Hell. To reply, that though the words are Scripture, the Subject and Application are different, is to confess the Indictment, and give up the Cause. For pray what is it to burlesque a grave author? Is it not to wrest his Meaning, and alter the Matter; to turn him into Jest and Levity, and to hold him under Circumstances of Contempt?

Thus we see his fourth Proposition is all Sophistry, and false Reasoning.

I shall now go back to his third, which I think should have stood as well in the last place. He desires the partial Reader, not to consider any Expression or Passage, cited from any Play, as it appears in my Book; nor to pass any Sentence upon it out of its proper Scene, &c. For it must not be meddled with when alienated from its Character. Well! Let the Reader

Old Batch.
p. 39, 49.

Love for Love, p.
59, 61.

Double Dealer, p.
18, &c.

p. 9, 10.

der compare his *Plays* with the *View*, &c. as he pleases. However, there's no Necessity passing through all his Forms and Methods of scribing. For if the Passage be truly cited, if Sentence be full and determin'd, why mayn't understand it where'er 'tis met with? Why must read a Page for a Period? Can't a Plant be known without the History of the Garden? Besides, may remember I have frequently hinted his *Characters*, touched upon their Quality and Fortune and made them an Aggravation of his Fault.

But to silence this Plea, I had told him before that no Pretence of Character or Punishment, could justify Profaneness on the *Stage*. I gave him Reasons for't too, which he is not pleas'd to take Notice of. To enlarge on them a little.

And here I desire to know what Service of Blasphemy and Profaneness upon the *Stage*? Is it to please or to improve the Audience? Surely not the first: For what Pleasure can it be to see the great Being contemn'd, the best Friend ill treated, the strongest Enemy provok'd? The *Jews* used to rend their Cloaths at the hearing of Blasphemy and is it now become the Entertainment of Christians? To see Men defy the Almighty, and with Thunder, one would think should be far from Diversion. Are the Charms of Profaneness so strangely inviting, is there such Musick in an Oath and are the damn'd to be courted for their Company? The *Stage* is oftentimes a lively Emblem of Hell; there's the Language and the Lewdness there are the Devils too, and almost every Thing but the Darkness and Despair. These hideous Characters are generally Persons of Figure, and rewarded, seldom punish'd, and when they receive the Correction is strangely gentle and disproportion'd. 'Tis just as if a Man should be set in the stocks for murder, and shamed a little for firing a Pistol.

To say a Man has been profane in general,

to punish him is somewhat intelligible; to
 ce him an Example without Instance and Parti-
 rity, is a safe Way of Dramatick Justice: But
 n he is suffer'd to act his Distraction, and pra-
 before the Company, the Punishment comes
 late. Such Malefactors are infectious, and kill
 heir very Execution. 'Tis much safer not to
 them talk than to see them suffer. A bad
 is too apt to learn, and the Punishment in
 brings on the Crime in earnest. Some Vices
 't bear the naming: They are acted in some
 asure when they are spoken, and approved
 n they are hearken'd to. Thus the *Play*-
 e often spreads those Vices it represents, and
 Humour of the *Town* is learn'd by shew-
 it. So that if Instruction is intended, nothing
 be more ignorant; if Diversion, nothing more
 ked. To proceed. Profaneness by being of-
 heard is less abhorr'd. The Aversion cools
 n Custom, and the Frightfulness of the Idea is
 ted. Familiarity reconciles us to ill Sight, and
 rs off the Deformity of a Monster. Thus by
 sing and Swearing, the Abuse of *Scripture* and
 fane Jest, which are so frequent on the *Stage*,
 Boldness of the Crime grows less remarkable,
 the Terrors of Conscience are laid asleep: And
 ere happens to be Wit in the Case, 'tis a Vehi-
 to the Poison, and makes it go down with
 asure. Thus young People are furnished with
 fane Jest, and Atheism is kept in Countenance:
 e Majesty of Religion is weaken'd, and the Pas-
 s of humane Nature misplaced: People laugh
 n they should tremble, and despise what they
 ht to adore. Had we a due Regard for the
 honour of God, and were Death and Judgment
 before us, that is, were we Christians in good
 nest; these wretched Liberties would be all
 n and Penance to us: They'd wound the Sense,
 chill the Blood, and make us sweat with An-
 tipathy

tipathy and Disgust: We should be seiz'd with Fit of Horror, and almost frighten'd into Agony and Convulsion.

From what I have said 'twill follow, that provided Mr. *Congreve* is fairly cited for Smut or Profaneness, *Sentence may be passed* without having recourse to *Scene or Character*. I say, it may be passed so far as to condemn him of a Fault; Tho' I confess, the Degrees and Aggravation of it will some Measure depend on the *Characters*, and the Fortune of them.

Amend.
p. 7.

p. 12.

I have done with Mr. *Congreve's* Preliminaries and shewn the Unreasonableness of them. If he demands them as a Right, his Title is defeated; if he begs them as a Favour, he should have petition'd in another Form. He should not have been so short with the *Reader* as to desire him to proceed farther, but return to my *View, &c.* if he thought in Conscience his few Things too much to be granted. But why should this Gentleman put this Hardship upon People, which he does not allow of himself? I suppose Mr. *Congreve's* Conscience may be large enough for any *Reader*, why then does he require any more? The Author thinks his few Things too much to be granted, and yet the courteous *Reader* must think otherwise! I say Mr. *Congreve* thinks them too much, why else does he engage to them with such Caution, to muzzle, and bind them up to their good Behaviour?

p. 12, 13.

Mr. *Congreve* proceeds to acquaint us, how careful the *Stage* is for the Instruction of the Audience. That the Moral of the whole is generally summ'd up in the concluding Lines of the Poem, and put in Rhyme, that it may be easy and engaging to the Memory. To this I answer,

First, That this Expedient is not always made use of. And not to trouble the *Reader* with many Instances, we have nothing of it in *Love in a Notion*, and the *Relapse*, both which Plays are in my Opinion not a little dangerous.

Second

Secondly, Sometimes these comprehensive Lines
do more harm than good: They do so in *the Sol-*
Fortune: They do so likewise in the *Old Bat-*
ter; which instructs us to admirable Purpose in
these Words;

But ob——

at rugged Ways attend the Noon of Life?
or Sun declines) and with what anxious Strife,
at Pain we tug that galling Load a Wife?

This Moral is uncourtly and vitious, it encour-
ages Lewdness, and agrees extreamly well with
Fable. Love for Love may have somewhat a
sweeter Farewel, but would do a Man little Ser-
vice, should he remember it to his dying Day.
The *Angelica*, after a Fit of profane Vanity in
this, takes her leave as follows;

The Miracle to Day is that we find
a Lover true: Not that a Woman's kind.

This last Word is somewhat ambiguous, and
a little Help may strike off into a light Sense.
I take it at the best, 'tis not overladen with
Weight and Apophthegme. A *Ballad* is every jot as
sententious.

Thirdly, Supposing the Moral grave and unex-
pectable, it amounts to little in the present
case. Alas! The Doctor comes too late for the
Poison. When a *Poet* has flourished on an ill
Diet for some Hours: When he has larded his
Discourse with Smut, and play'd his Jests on Religion;
when he has exhausted himself upon Vice, what can a dry
Sermon or two of good Counsel signify? The Tin-
gling is taken, the Fancy is pre-engaged, and the
Heart is gone off into another Interest. Profane
and lascivious Expressions, and the handsome Ap-
pearance of a *Libertine*, solicit strongly for De-
bauchery. These Things are mighty Recruits to
Folly,

Folly, and make the Will too hard for the Understanding. A Taste of Philosophy has a very Relish, after so full an Entertainment. An agreeable Impression is not easily defaced by a single Stroke, especially when 'tis worn deep by Force and Repetition. And as the *Audience* are not cur'd, so neither are the Poets this way. A Moral Sentence at the Close of a lewd Play, is much like a pious Expression in the Mouth of a dying Man who has been wicked all his Life Time. To some ignorant People call making a good End, if one wise Word would atone for an Age of Folly. To return to the *Stage*. I suppose other Parts of a Discourse besides the Conclusion, ought to be free from Infection. If a Man was found on at his Fingers Ends, he would have little Comfort in his Constitution. *Bonum fit ex integra causa*; good Action must have nothing bad. The Quality must be uniform, and reach to every Circumstance. In short, this Expedient of Mr. Congreve as 'tis insignificant to the Purpose 'tis brought, it looks very like a Piece of formal Hypocrisy, and seems to be made use of to conceal the Immorality of the *Play*, and cover the *Poet* from Censure.

Mr. Congreve in the *Double Dealer*, makes three of his Ladies Strumpets; this, I thought an odd Compliment to *Quality*. But my Reflection seems is over severe. However, by his Favor the Characters in a *Play* ought to be drawn from Nature: To write otherwise is to make a Farce. The *Stage* therefore must be suppos'd an Image of the World, and Quality in Fiction resemble Quality in Life. This Resemblance should likewise hold in Number, as well as in other Respects, though not to a Mathematical Strictness. Thus in *Plautus* and *Terence*, the *Slaves* are generally represented false, and the old Men easy and overcredulous. Now if the Majority in these Divisions show

not answer to the *World*; if the *Drama* should cross upon *Conversation*, the *Poets* would be to blame, as I believe they are in the later Instance. Thus when the greatest Part of *Quality* are debauched on the *Stage*, 'tis a broad *Innuendo* they are no better in the *Boxes*.

This Argument he pretends proves too much, and would make us believe, that by this way of Reasoning, *If four Women were shewn upon the Stage, and three of them were vitious, it is as much as to say, that three Parts in four of the whole Sex are stark naught.* I answer, the Case is not Parallel. The Representation in his *Play* turns more upon Condition than Sex. 'Tis the *Quality* which makes the Appearance, marks the *Character*, and points out to the Comparison abroad.

His Precedents from *Virgil* are unserviceable upon two Accounts.

First, The Fact is misreported. The Catalogue of ill Women in that *Poem* is not so numerous as pretended. Mr. *Congreve* exempts four of them from this Charge, and I'll help him to four more. For *Creusa* and *Lavinia* are perfectly passive and over-ruled. Then as for *Camilla*, why is she thrown into the black List, and ranged with *Alecto* and the *Harpyes*? What *Decrees of the Gods* does she deserve? She stood by *Latinus* 'tis true, neither does the *Poet* oblige her to quit his Interest. So that for any Thing that appears, the Lady was a good Woman in her Way. To these if we add *Anna*, *Dido's* Sister, a very innocent Princess, I believe we may venture to poll with *Juno* and all her party.

Secondly, His Matter of Fact, as stated by himself, makes against him. For if *Virgil* did well in making most of his Female Characters faulty and exceptionable, because, as *Aristotle* has ventur'd to affirm, *there are more bad than good Women in the World*, then there ought to be a Proportion between

Congr.
p. 17.

tween Life and Poetick Imitation; a Proportion even to Computation, tho' not just to equality in telling of Noses. And thus his Illustration destroys his Argument, even by the Authority of *Aristotle* and *Bossu*; and which is worst of all, by his own who cites them with Approbation.

Ibid.

There's one unlucky Thing behind, and that his concurring with *Aristotle* in a very unceremonious Paradox. This Philosopher *has ventur'd* to affirm, *that there are more bad than good Women in the World.* Very likely? If he had said there are more bad Men than good ones, the Discovery might have been altogether as considerable. But we are not yet at the End of the Indictment. For

Ibid.

as he goes on, *The Women* (take them altogether) *do more harm than good.* Well, *Aristotle* was a bold Man: However, this is to be said for him, he was no *Stage Poet*. Had his Concerns been with the *Pit* or *Boxes*, 'tis likely you had seen him better polish'd. But that Mr. *Congreve* should countenance an Author in his Mis-behaviour, and make his Court thus awkwardly to the Ladies, is somewhat surprizing. Is this the way to oblige the Women to tell them *they do more harm than good in the World*; that their Sex is a publick Nuisance, and an Error in Creation?

View, p. 8,
114.

I had charg'd our Modern Dramatists, and particularly Mr. *Congreve*, with being too free in exposing the Nobility under Characters of Lewdness and Contempt. This I observ'd was no Custom of the *Roman Stage*; and that *Plautus* and *Terence* were much more courtly and reserv'd. This Remark he endeavours to disprove from *Persius* and *Juvenal*. As how? Did these Authors write either *Comedy* or *Tragedy*, or have their Citations any Reference to the *Drama*? Not at all: Why then are they alledg'd? To what End is a foreign Character and Business haled in to determine upon the *Stage*? Well. But these *Poets* were Satyrists, and

Amend.
p. 19.

play

May'd their Invectives upon *Quality*, and is not his somewhat to the Purpose? But very little.

For,
First, The Satyr of a *Comedian* and another *Poet*, have a different Effect upon Reputation. A Character of Disadvantage upon the *Stage*, makes a stronger Impression than elsewhere. Reading is but Hearing at the second Hand: Now Hearing at the best is a more languid Conveyance than Sight. For, as *Horace* observes,

*De Art.
Poet.*

*Ignis irritant animos demissa per aurem,
Quam quæ sunt oculis subjecta fidelibus.——*

The Eye is much more affecting, and strikes deeper into the Memory than the Ear. Besides, upon the *Stage* both the Senses are in Conjunction. The Life of the Action fortifies the Object, and awakens the Mind to take hold of it. Thus a dramatick Abuse is rivetted in the *Audience*, a Jest is improv'd into an Argument, and rallying grows up into Reason: Thus a Character of Scandal becomes almost indelible, a Man goes for a Blockhead upon *Content*; and he that's made a Fool in the *Play*, is often made one for his Life-time. 'Tis true he passes for such only amongst the prejudiced and unthinking; but these are no inconsiderable Division of Mankind. For these Reasons, I humbly conceive the *Stage* stands in need of a great deal of Discipline and Restraint: To give them an unlimited Range, is in effect to make them Masters of all Moral Distinctions, and to lay Honour and Religion at their Mercy. To shew Greatness ridiculous, is the way to lose the Use, and abate the Value of the *Quality*. Things made little in jest, will soon be so in Earnest: For Laughing and Esteem are seldom bestow'd on the same Object.

Secondly, The Censures of *Juvenal* and *Persius* are very moderate and remote in Mr. Congreve's p. 19.

Double
Dealer.

Amend.
p. 27.

View, &c.
p. 141.

p. 22, 29

Critique
de École
des Fem-
mes, p. 286,
287.

View, &c.
p. 159.

Citations. *Juvenal* comes somewhat the closest. He rallies the Flattery and Partiality of the Times and tells us, that Gaming and Debauchery were scandalous to little People; but when these Vices dwelt in great Houses they chang'd Complexion and grew *Modish* and *Genteel*. Thus we see the *Poet* keeps within the Terms of Respect, slides over the *Quality*, and points rather upon the Fortune of the Libertine. Now had *Juvenal* written a *Comedy*, laid the Scene in his own Country, created a Lord a *Coxcomb*, and shewn him such for three Hours together, his Case had been somewhat hard. But this Branch of *Satyr* was left for Mr. *Congreve's* refining; who to do him right, has treated the Character with much *Delicacy of fine Raillery and Excellency of good Manners*, as he phrases it.

His Testimony from *Rapin* does not come up to his Point. For as I observ'd, *Moliere* ridicul'd no *Quality* higher than a *Marquis*: Now, notwithstanding Mr. *Dennis's* Exclamation, a *Marquis* in *France* is much less than a *Marquis* in *England*, or a *Baron* either. This I take it is pretty plain from *Moliere* himself, for in his Play called, *L'Impromptu de Versailles*, *Brecount*, one of the minor Nobles treats a *Marquis* with great Familiarity. He calls him *Mon pauvre Marquis*, and *je te promet, Marquis*; now this way of speaking is not *Manner* unless to Equals or Inferiors.

And in another Play, the *Chevalier Dorante* converses with a *Marquis* upon Terms of Equality and *Climene* a Lady, salutes him only by the Title of *Monsieur*, whereas *Monseigneur* belongs to the *Quality* of an *English* Lord. The Orders of the Bishop of *Arras* run in this Style; and so likewise does the Address of two *French* Letters to the present Lord Bishop of *London*, printed at the End of a Book called the *Unreasonableness of Separation*. Farther, *Rapin* seems to cite *l'Impromptu* above-mention'd. Here *Moliere* informs us, that

whereas Comedy formerly plaid the Fool with none but Slaves and Serving-men, now the Case was alter'd, and there was no Sport without a ridiculous Marquis. But as for making bold *with People of Quality and the Court*, this is all added by Rapin. However, granting this the Meaning and Practice of Moliere, 'tis easily reconciled with the Sense I am contending for. For a Person of Quality does not sound so high in *French* as in *English*; the lower Nobles being often comprehended in this Distinction. Thus Moliere's Breccourt is called a Man of *l'Improm-* Quality in the List of the Characters, but in the *ptu*, &c. Play he is only Chevalier, or a Knight at the best. And in his Play called *le Bourgeois Gentil-homme*, a Person of Quality often means no more than a Gentleman. And to proceed, thus we may fairly understand the Remainder of Rapin in Mr. Congreve's Citation. He tells us, the other Poets play'd only upon Common and Country Conversation in their Comedies, *Et Moliere a joué tout Paris & la Cour*. La Cour, yes; but not *toute la Cour*. Here Rapin opposes *La vie Bourgeoise* Country Conversation to the Court. Now *un Bourgeoise* signifies a Person of the *third Estate*, as distinguished from the Nobles or Gentry. So that the meaning of the Passage seems to be no more, than that Moliere took some of his Fools from the Gentry, which was more than the Stage had done before. But after all, if Rapin has misreported Moliere, and given him more Liberty than he took, it makes nothing to Mr. Congreve's Purpose; for the Force of the Testimony does not lie in what Rapin has said, but in what Moliere has written.

Mr. Congreve is so hardy as to affirm, that *I am in plain Terms for having Complements pass'd on Persons of Quality, and neither will allow their Follies nor their Vices to be exposed*. This I confess is to be over-ceremonious. But the best on't is, there's nothing like it in the wole Book. The very Place

View, &c.
p. 114.

quoted by Mr. Congreve is a Proof of the Calumny: The Passage stands in the Form of a Question thus. *And can't they lash the Vice without pointing upon the Quality?* Which way of speaking supposes it a very practicable Business; unless this Gentleman will affirm, that *Folly* and *Peerage* are inseparable. I would gladly know what over-straining of Ceremony, what Flattery is there in all this. I confess, I am of Opinion, that all *Satyr* ought to have regard to *Quality* and *Condition*, and that *Decency* and *Reproof* should go together. I can't think it any *Excellence of good Manners* to expose the *Nobility* in their *Robes*, to put Contempt among their *Titles*, and to represent them in such a Manner, as if the Lord and the Fool, like Horse and Man in a *Centaur*, grew naturally together.

Double Dealer,
p. 79.
Amend.
p. 22.

Mr. Congreve proceeds in his Defence, and endeavours to wipe off the Imputation of *Smut* and *Pedantry* from Lord *Touchwood*; but here he cites more than is necessary: I had nothing to do with his *Verses*, as the Reader may easily imagine. 'Twas the *Prose Part* of Lord *Touchwood* to which I objected. And that I say still is foul in the Image, embarrass'd with trifling Epithetes, and ill suited to the Character. But thus, by producing the Innocent with the Guilty, he hoped to make the Charge appear unreasonable.

Amend.
p. 23.

We are now come to the *Mourning-Bride*, and Mr. Congreve seems so well assured of the Decency of this *Play*, that he casts the whole Cause upon it. *If there be Immodesty in this Tragedy* (says he) *I must confess my self incapable of ever writing any thing without Modesty.* It may be so: An ill Custom is very hard to conquer with some People. But setting this Matter aside, I still charge Mr. Congreve with Immodesty; 'tis in *Osmin's* last Speech in the *Page* above-mentioned. Indeed I did not cite the Words, because I am not willing to furnish the Reader with a Collection of Indecencies; to shew I design nothing

M. Bride,
p. 36.

thing but fair Dealing, I always refer to the *Play*, and generally to the Character and *Page*, where such Entertainment is to be met with. This is pressing the Charge as far as the Case will bear; but because the Passages are unfit to be shewn, Mr. Congreve and his Brethren deny the Fact: A great Instance of their Modesty in another Sense. Is it Innocence then to be guilty of Things too bad to be nam'd? What sort of Faults must those be which won't endure the Light, tho' only to punish them?

This Gentleman quarrels with me because I would have had *Almeria* and *Osmin* parted civilly; as if *Amend.* it was not proper for Lovers to do so: But *Civil-* p. 24. *ity* and *Incivility* have nothing to do with *Passion.* *ibid.* deny that, *Incivility* and *Passion* are often concern'd together; and I suppose his *Amendments* may make an Instance.

By *Civilly*, I meant only decently, as any one might easily imagine. And as for *Tenderness*, when it grows Rank and Nauseous, 'tis Rudeness, I take it.

Mr. Congreve would excuse *Osmin's* Rant, by saying, *That most of the Incidents of the Poem of this scene and the former, were laid to prepare for the Violence of these Expressions.* If it be so, I think the Play was not worth the Candle. 'Tis much as wise as it would be for a Man to make a long Preparation to get out of his Wits, and qualify himself for *Bedlam*. For nothing can be more distracted than *Osmin*. He is for riving his clotted Hair, smear- *M. Bride* ing the Walls with his Blood, and dashing his disfigu- p. 36. ed Face against something. And a great deal more such Stuff, as a Man may go to all the Mad-houses in Town, and scarcely hear of. Was it worth *Osmin's* while to be thus crazy, and are all Lovers to take a Pattern from this *Hero*? I am sorry Mr. Congreve was at all this Trouble for a prophane Allusion; but he is positive there's nothing either

Amend.
p. 25. of *Profaneness* or *Immodesty* in the Expression. With *Immodesty* I did not charge it: But is there no thing of *Profaneness* in bringing the most solemn Things in Religion upon the Stage; in making Madman rave about *Heaven*, and in comparing the Disappointments of Love with *Damnation*? The Lines shall appear once again.

O my Almeria;
What do the Damn'd endure but to despair;
But knowing Heaven to know it lost for ever!

p. 26. Mr. Congreve does not know how these Verses are a Similitude drawn from the Creed: I can't help it
Athenas. I thought the eternal Punishment of the Damned had been Part of the Creed. I shan't untie such Knots as these are for the future. He tells me, *Creed.* had but an ill bold of *Profaneness* in his Play, and was reduced to catch at the Poetry; and then makes a miserable Jest about Corruption and Generation.
ibid. had but ill bold of *Profaneness*! As ill as 'twas, he has not yet wrested it from me. 'Twas in my Power besides to have taken better, and since he complains of gentle Usage, I shall do it.

M. Bride, In the first Place, here's frequent swearing by
p 8, 9, 29, *Heaven*; I suppose the Poets thinks this nothing
41, 48. their Plays are so much larded with it. But our Saviour has given us another Notion of this Liberty; he charges us not to swear at all. And tells us

St Mat. v. expressly, that he that swears by Heaven, swears by
34. xxiii. the Throne of God, and by him that sitteth thereon.

22. To go on to another Branch of his Irreligion
The Scene of this Play lies in Christendom, as is evident from the History or Fable; and to mention nothing more from *Osmin's* Rant: Let us see then how *Osmin* accosts *Almeria*, when he found her safe on shore: Truly, I think their Meeting as extravagant as their Parting, tho' Mr. Congreve won't allow it should be so. The Ceremony runs thus.

Amend.
p. 24.

Excellence, thou Joy, thou Heaven of Love.

M. Bride,
p. 19.

Thus the little Successes of a Pair of Lovers,
equall'd with the Glories of Heaven; and a
ultry Passion strain'd up to the beatifick Vision.
ay Paultry, for so 'tis upon the Comparison.
go on. *Almeria* having somewhat of the Play-
e Breeding, is resolved not to be wanting in
e Return of these Civilities. She therefore makes
m a glorified Saint for the first Piece of Grati-
de, and then gives him a Sort of Power para-
ount to *Omnipotence*, and tells him, that God
lmighty could not make her happy without him.

I pray'd to thee as to a Saint.

p. 20.

and thou hast heard my Prayer, for thou art come
to my Distress, to my Despair; which Heaven
without thee could not Cure.

Almeria has another Flight, and shews the Rank-
ness of her Wing every jot as much as in the for-
mer.

is more than Recompence to see thy Face,
if Heaven is greater Joy, it is no Happiness.

This is Mrs. *Bride's* Complement, which both
for the Religion and Decency is somewhat Extra-
ordinary.

Manuel, a Christian Prince, upon the News of
Rival, swaggers at a most impious Rate, *Paga-*
ism was never bolder with *Idols*, nor *Jupiter* more
rav'd by the Giants. It runs thus.

letter for him to tempt the Rage of Heaven,
And wrench the Bolt red hissing from the Hand
Of him that Thunders, than but think such Insolence,
Tis daring for a God.

M. Bride,
p. 26.

And to make the Matter worse, Mr. *Congreve*
does not seem to think this Atheistical Sally a Fault Amend.
in *Manuel*. He lets us know, he has punish'd him p. 30.
for

for his Tyranny, but not a Word of his Profaneness.

Once more and I have done. *Osmin's* Care of *Almeria* are an Original in their Kind.

p. 35.

*My all of Bliss, my everlasting Life,
Soul of my Soul, and End of all my Wishes.*

Here's Ceremony to Adoration; he makes his supreme Happiness, and gives her sovereign Worship: In short, this Respect is the Prerogative of Heaven. 'Tis flaming Wickedness to set it to any Thing less than God Almighty: And set the Profaneness in the better Light, it runs in devout Language, and Christian Transport.

Amend.

p. 27.

I come now to the Vindication of his Poem. Where in the first Place, he complains extremely; because I mis-quoted *Wasting Air* for *Wasting Air*. Now to my Mind, the restoring of the *T* is a very poor Relief. For this latter *Epithet* perfectly expletive and foreign to the Matter in Hand; there's neither Antithesis nor Perspicuity in't. It neither clears the Sense, nor gives Spirit to the Expression: Besides, the Word is almost worn out of Use, and were it otherwise, 'twould rather belong to the *Water*; for to *wast* a *Fleet of Merchants* is to convoy them, but not I suppose through the Air: So that the *Poet* at best, seems to have mistaken his Element. However, I ask his Pardon for transcribing an *s* for an *f*, and expect he should ask mine; for putting *Superstition* upon me, and commenting upon his own Blunder, when 'twas printed *Supposition* in all the three Editions of my Book.

Amend.

p. 44.

Mr. *Congreve* is now cruizing for Reprisals, and bears down boldly upon a whole *Period*. This *View, &c.* *ter of Epithets, &c.* he says *this Comparison* of mine is handsome. Why, so it may be for all his Disproof: Unless the standing of it in his Book is enough to make it ridiculous. I confess there may

p. 22.

Amend.

p. 29.

Something in that, for bad Company is often
 Advantage; besides, I was illustrating his fine
 sentences, and shewing his *Buckram* to the Reader:
 on this Occasion, a little Singularity in the Ex-
 pression was not unseasonable: However, I was
 sensible of it, and introduced it with Qualifying
 Caution.

Mr. Congreve, in Defence of some Lines of his
 said by me, answers, that the *Diction of Poetry con-* View, &c.
of Figures, and the frequent Use of Epithets. I p. 21, 22.
 agree with him, but then the *Figures* should be Amend.
 forc'd, drawn with Proportion, and ally'd to the p. 30, 31.
 Matter in Hand. The *Epithets* likewise must be Aristotle's
 both, natural and significant. But when they Rhet. l. 3.
 are clean and remote from the Business, when they cap. 2.
 look hard and stiff, when they clog and incumber
 Sense, they are no great Ornaments. Whe-
 ther Mr. Congreve's are of this later Kind or not, I
 will leave it to the Reader to determine!

After a hideous Collection of *Profaneness*, I ex-
 pressed my self with somewhat more than ordinary
 concern, as was both very natural and proper;
 amongst other Expressions, I said, *Nature made*
Ferment and Rising of the Blood for such Occa-
s. By Nature I grant him, I meant nothing less
 than God Almighty. That our Mechanism was
 contrived so as to make our Passions serviceable;
 our Constitution adjusted to our Mind, and our
 Blood so disposed as to reinforce the Operations of
 Reason. And pray what is there exception-
 able in all this? And where lies the Mistake, in
Religion or natural Philosophy? I can hardly forgive
 my self the taking Notice of such Objections as
 these. But Mr. Congreve was resolved to make his
 sick and Drollery of a Piece, and I must be pro-
 ceed in *Ferment and Figure*, as he calls it. But
 his Expression I shall leave with the Reader, and
 give him some time to make Sense on't. He won-
 ders after all, why I should use so much Vehemence?

Vehemence

Amend.
 p. 34.

Vehemence against what? Against *Profaneness* and *Blasphemy*. Are these then such harmless Practices that they must be gently treated? Is the Honour of God, the Interest of Religion, and the Welfare of humane Society so very insignificant? Are the Things beneath our Passions, and not worth the contending for? And won't they justify a little Warmth and Expostulation in their Behalf? *Christianity is mild*, 'tis true, but not in such Cases as this. The *Cretians* did not droll upon their *Bishops* like the Modern *Poets*, and yet *St. Paul* bids *Titus* rebuke them sharply. *St. Peter* likewise, and *St. Jude* lash the Lewdness of the *Gnosticks* with great Severity of Language. But he asks me *all this Vehemence in a written Argument*? As if *Paper* would bear Sense, no more than 'twill *Iron* sometimes, or that People were obliged to write with greater Negligence than they talk. This was a shrewd Question! But Questions are easily started.

Tit. i.

Pet. ii. 2.

Ibid.

Mr. Congreve is now come forward to the Vindication of his *Comedies*. He complains, that in my Chapter of *Profaneness*, *I have represented him falsely and by halves*.

Amend.

p. 36.

That I have quoted him falsely I deny; neither has he been able to prove it in the least Instance. That he is sometimes represented imperfectly I grant. His Immodesty forced me upon this Method. He is often too offensive to appear. To have shewn him to the Reader in this Condition had neither been civil nor safe. Why then does he find fault with this Reservedness? Is he sorry his Indecencies are conceal'd and grown Proud of his Misbehaviour?

We are now with the *Old Batchelor*, and *Mr. Congreve* pretends I'm unfair in not citing *Bellmour* more at length. He says, *I conclude with a Dash* as if both the Sense and the Words of the whole Sentence were at an End. Just the contrary: I made

Dash—

ash—— to shew there was something more spo-
n: But though the *Sentence* was not at an End,
e *Sense* was, as appears from the Words, the
ointing, and the *Capital Letter* which follows.
et's see a little farther, if this Gentleman has re-
ived any Harm. *Bellmour* is now talking to *Vain-*
ve.

Bell. *Couldst thou be content to marry Araminta?*

Vainlove replies in a very pious Question:

Vain. Could you be content to go to Heaven?

Bell. *Hum, not immediately in my Conscience, not
heartily:—— I'd do a little more Good in my Gene-
ration first in order to deserve it.*

He would do a little more good first, *i. e.* He
ould gladly be a Libertine somewhat longer, and
erit Heaven by a more finish'd Course of De-
auchery. Thus we are taught to interpret *Bell-*
mour by the *Old Batchelor* and the *Amendments*, &c.
He is very lewd in the Progress of the *Play*, and
Mr. *Congreve* grants, *he represents the Character of Amend.*
wild Debauchee of the Town; and that the Expres- p. 38.
ion is light, and suited accordingly.

This is a good hearty Confession, and a suffi-
cient Proof, that if I had quoted more Words,
had quoted more Profaneness; and therefore
Mr. *Congreve* has reason to thank me for being
brief.

Mr. *Congreve* drops the Defence of *Fondlewife*, *ibid. p. 39.*
and makes merry with the Entertainment. His
Excuse is, he was *very much a Boy when this Come-*
dy was written. Not unlikely. He and his Muse
might probably be Minors; but the Libertines
there are full grown. But why should the *Man*
laugh at the Mischief of the *Boy*, why should he
publish the Disorders of his Nonage, and make
them his own by an after Approbation? He *wrote*
it, it seems, to amuse himself in a slow Recovery ibid.
from a Fit of Sickness. What his Disease was I am
not to enquire; but it must be a very ill one, to
be

be worse than the Remedy. The Writing of the Play is a very dangerous Amusement either *Sickness* or *Health*, or I'm much mistaken.

p. 40.

He pleads guilty to the next Article of Impeachment; but then he is somewhat profane in his very Acknowledgment, and can't find in his Heart to give up an old Fault without making new one.

p. 40, 41.

His next Attempt is to bring off *Bellmour*, who kisses the Strumpet *Lætitia*, and tells her, *Eternity was in that Moment*. Mr. Congreve's Answer is very surprising, he tells us, To say *Eternity is in a Moment, is neither good nor bad, for 'tis stark Nonsense*.

By his Favour, the Matter is quite otherwise. If Mr. Congreve will have Patience, he shall speak Nonsense by and by; and to make it the less Fault, he shall do it unwillingly.

p. 34.

Whether this Gentleman borrow'd this Sentence or made it, I can't tell; but there's just such another in *Love Triumphant*; where upon such an Occasion, *Alphonso* tells *Victoria*:

That Moment were Eternity in little.

Now if Mr. Congreve has not a Mind to speak Sense, I hope Mr. Dryden may have leave to do so. However, we'll prove our Right, and not stand to his *Courtesy*. Now to say of an Advantage that *Eternity was in that Moment*, is by common Interpretation meant, the Pleasure of Eternity. The Satisfaction is suppos'd to be great that what is lost in the Duration, is made up in the Quality. This in the present Application is hideously profane; but the Sense and Spirit of the Expression is intelligible enough.

p. 41.

Mr. Congreve, in the Close of this Paragraph somewhat extraordinary. He pronounces the Citation *stark Nonsense*, and frankly declares, he has not cared though I had discover'd it. I think I have discover'd

cover'd it somewhat worse. However, I won-
at his being so resign'd. What, not care to
e stark Nonsense found upon him; not in a
nted *Play*, and in the Mouth of the fine Gen-
man! This is strange indeed, and I could hardly
ieve it at first Sight: But the more I read of his
endments, &c. the better I am assur'd of the
cerity of his Confession.

Latitia has another lewd and very profane Sen-
ce given her, which I had taken Notice of. To
s Mr. Congreve answers, 'Tis the Expression of a O. Batch.
nton and vicious Character, and that she is disco- p. 39.
d in her Lewdness. I reply in the first Place, View, &c.
at my Disproof of his second Postulate or Pro- p. 41.
fition, cuts off his Retreat to this excuse. Amend.
p. 41.

Secondly, She is not discover'd in her Lewdness,
r makes a dishonourable Exit; and Mr. Congreve
ntradicts his own Play by affirming the contra-

For there's a Colour found out which passes
on the Credulity of *Fondlewife*, who declares
nself satisfied with her Innocence. Upon which O. Batch.
lmour concludes the fourth Act thus: p. 39, 40.

*Husband by his Wife can be deceiv'd,
e still is virtuous, if she's so believ'd.*

Sharper says to *Vainlove*.

*Have been a Kind of Godfather to you yonder, I
ve promis'd and vow'd some Things in your Name,
ich I think you are bound to perform. Mr. Con- Old Batch.
ve's Answer is, that he meant no Ill by this Alle- p. 49.
y, nor perceives any in't now. No ill in't, that's Amend.
ange! Not in applying the solemn Engage- p. 42.
nts of Baptism to a ridiculous Subject, not in
rlesquing the Church Catechism? If these are no
Things, there's no harm in Profaneness; and
en I confess, he has justified himself to pur-
se.*

Before we part with the *Old Batchelor*, I'll give Old Batch.
r. Congreve another Citation unmention'd be- p. 48.

Heartwell

Heartwell, speaking of Marriage, cries out,
curfed State!

How wide we err

When apprehenſive of the Load of Life

————— *We hope to find*

That help which Nature meant in Womankind.

It ſeems then Nature was as much miſtaken in the
Proviſion, as Men are in the Experiment. Yet
for as the Poet goes on:

*ibid. p. 48. And Adam ſure wou'd with more Eaſe abide
The Bone when broken, than when made a Bride.*

This is an admirable Comment on the Old and
New Teſtament, and the Office of Matrimony in
the Common Prayer. The Thought looks like
an Improvement of a Line in *Absalom and Achitophel*: Where the Subject of the Poem is dated
from the Times of Polygamy.

Absal. and Achit. p. 1. E're one to one was curſedly confin'd.

The *Provoked Wife* has a Sentence not much
ſhort of this.

*p. 27. Sure (ſays Sir John Brute) if Woman had been
ready created, the Devil inſtead of being kicked down
into Hell, had been married.*

*View, &c. p. 42. We are now come with the Double Dealer, when
as I remark'd, Lady Plyant cries out Jeſu, and takes
Smut in the ſame Sentence. Here again he pleads*

*Amend. p. 42. guilty: He had condemn'd it long ſince, and reſolv'd
to ſtrike it out in the next Impreſſion. Well! Repen-
tance is a very commendable Thing, and I heartily
wiſh Mr. Congreve may go through with it. But
I'm afraid this good Reſolution of his went off in
a little Time: My Reason is, becauſe the *Double
Dealer* was publiſh'd in 1694, and ſtands ſtill in
the firſt Edition; but the *Old Batchellor* has been
reprinted long ſince, the ſixth Impreſſion of the
Play, bearing Date 1697. And yet here in the
laſt Edition, we have the Exclamation Jeſu, uſe*

a jesting way, by the fulsome *Belinda*. If Mr. *Old Batch.*
Congreve was displeas'd with the Profaneness in his *p. 48.*
Double Dealer, why did he not expunge it in his
Old Batchellor? He can't deny but that Opportu-
 nity presented fair a great while together: But
 ere instead of asking Pardon of God and the
 World, and shewing himself concern'd for so scan-
 dalous an Expression, he tells you a pleasant Story
 (as he fancies) of a Letter of Advice from an *Old*
Gentlewoman, and a Widow, who, as she said, was
very well to pass. I suppose she subscrib'd herself
Old Gentlewoman, as Widows generally do, o-
 therwise, as far as appears, he had been at a Loss
 for her Age. But to return. Either this Story is
 pretended or real. If 'tis a feigned Case, 'tis no-
 thing to his Point. If 'tis Matter of Fact, it makes
 gainst him. For then he makes a Jest of his own
 reformation, drolls upon *good Counsel*, and returns
 the Gentlewoman an Affront in Publick, for her
 charitable Admonitions in Private. As for the
mut, he tells me, if there is any, *I may e'en take it Amend.*
for my Pains. Very generously argued! Since he is *p. 43.*
 thus noble, I'll omit the Scrutiny, and only refer *Double D.*
 to the Page. *p. 34.*

And here the Reader may please to take Notice,
 that the Word *Jesu* is thrice made bold with, in *Double D.*
 despite of Religion and the Statute 3 *Jac.* 1. *p. 7, 16,*
p. 21. 78.

Sir *Paul Plyant*, among the rest of his Follies,
 is mighty fond of the Word *Providence*, and repeats
 on several Occasions. From hence I drew this
 natural, or rather necessary Inference; That the
 Meaning was to shew, that Sense and Religion a-
 greed ill together, and that none but Fools were
 fit to talk piously. Mr. *Congreve* instead of defend-
 ing himself, endeavours to make me speak Non-
 sense, but that lies all in his own Misquotation; as
 I have shewn already.

Amend.
p. 44, 45.

2 Kings ix
20.

He pretends there's no profane Allusion in his little Drollery about *Jehu's being a Hackney-Coachman*; and seems confident no other Text can be burlesqu'd excepting *Lady Froth's Poem*. He says *Lady Froth* calls the Coachman *our Jehu*, and *who might be not have that as well as any Jewish or Christian Name?* I'll tell him for once. 'Twas never the Custom of Jews or Christians to take any Scripture Names from exceptionable Persons. Neither *Jeroboam* nor *Jehu*, nor many others, were religious enough for this purpose. No Man, I believe, ever heard of more than two *Jehu's*, one in the Kings and the other in the *Double Dealer*. That Prince in the Kings is said to drive his Chariot furiously. From hence the Coachman's Character was equip'd. Both the Name and the Office, have a plain Reference to the Holy Text. Farther, *Lady Froth* does not call her Coachman by any Name in her Poem; by consequence the Asterism for Direction can never lead us to the Meaning of her Verse. For if *Jehu* is unmention'd in the Poetick Text, how can the Lady be explain'd by his standing in the Margin? In short, the worthy Mystery can't be clear'd up without Recourse to the Scriptures; and therefore without doubt we are much oblig'd to the Poet for this Necessity. Thus 'tis plain the Bible is made bold with, and the Turn of his Expression seems to reach the Commentators too. However, if his Meaning is overstrain'd in this late Particular, it will do him very little Service; and ask his Excuse. I'm sorry to spend so many Words about such Stuff as this is; but Mr. Congreve must have Justice done him.

Sir *Paul Plyant* will afford us something worse than the former: This *Wittol* of the Poet's making tells his Lady, he finds Passion coming upon him by Inspiration. This I had Reason to charge upon Mr. Congreve as a very profane Expression: In answer to this, he first rails a Sentence or two in his

the Way, and then very Magisterially tells us, that the Word Inspiration, when it has Divine pre-Amend, ed to it, bears a particular and known Signification: P. 45. but otherwise to inspire, is no more than to breath into; and a Trumpet, &c. may be said, without Profaneness, deliver a musical Sound by the Help of Inspiration. By his Favour, all People that talk English know, that Inspiration, when it stands without Epithets and Addition, is always taken in a religious Signification. Inspiration, and to be inspired, have a solemn and august Meaning in Christianity. These Words imply Divine Impulse, and Supernatural Assistance, and are oppos'd to Suggestion of Fancy, and humane Reasoning. To speak by Inspiration is to speak by the Holy Ghost, as every Body can tell him: To be saved and Salvation, signified at first no more than Safety, and Escape: But if a Man should say, As he hop'd to be sav'd, and explain himself, that he intended no more, than that he hop'd to get Cover before a Shower reach'd him; would he not be look'd upon as impertinently profane? If he call'd a lucky Leap of a Ditch Salvation, and pretended to justify himself, that the Word originally imports no more than common Deliverance, what Place would he be thought fit for? Thus when Words are made Inclosure, when they are restrain'd by common Usage, and ty'd up to a particular sense: In this Case, to run up to Etymology, and construe them by Dictionary and Preposition, isretchedly ridiculous and pedantick. Horace can De Art. tell him, That Custom over-rules Syllables, and gives Poet. Law to Language.

Quem penes arbitrium est, & jus & norma loquendi.

Mr. Congreve perceiving himself press'd, retires with all Speed to his Fourth Proposition. But that I have disabled already. If he is poison'd with his profaneness, and finds himself sick, he must take

what follows; for his Antidote is gone. To turn to Sir Paul.

Double D.
p. 19. *I find Passion (says he) coming upon me by Inspiration, and I cannot submit as formerly.*

You see what an admirable Reason he urges in Defence of his Folly, from the extraordinary Circumstances of it! No Prophet could have justified his Resentments from a higher Pretence.

The fine Lady Cynthia out of her pious Education acquaints us, That *though Marriage makes Man and Wife one Flesh, it leaves them still two Fools*. But the little Word STILL is left out in the Quotation which like the Fly on the Coach-Wheel, raises mighty Dust. I grant I have by Chance omitted the Word STILL; and if he had done so too, the Sense had been perfectly the same, only better expressed. For *Still* is plainly useless, and comprehended in the Verb *Leaves*. For if *Marriage leaves them two Fools*, they are Fools after Marriage, and then they are Fools *Still*, I think: Nothing can be clearer than this. Besides, Cynthia herself won't allow of Mr. Congreve's Excuse. For after she has delivered that remarkable Sentence of *leaving them two Fools, &c.* Mellifont answers, *That's only when two Fools meet*, which is exactly Mr. Congreve in his *Amendments*. This Cynthia denies to be her Meaning. Cynthia. Nay, says she, *I have known two Wits meet and by the Opposition of their Wits render themselves ridiculous as Fools*. And therefore after she has given Matrimony an odd Name, she advises him to court no farther, to *draw Stakes, and give over*

Double D.
p. 18. *time.* So that besides burlesquing the Bible, the Satyr is pointed against Marriage. And the Foll is made to lie in the State, as well as in the Persons. Upon the whole, we see the *Double Dealer* and the *Amendments* can't agree; and thus two Blemishes, as well as two Beauties, are sometime unlike to each other. Mr. Congreve says, *Ben Jonson*

is much bolder in the first Scene of his *Bartholomew Fair*. Suppose all that. Is it an Excuse to follow an ill Example, and continue an atheistical Practice? I thought Mr. Congreve in his *Penetration* might have seen through this Question. *Ben Johnson* (as he goes on) makes *Littlewit* say, *Man and Wife make Amend. the Fool. I have said nothing comparable to that.* No-^{p. 47.} thing comparable! Truly in the usual Sense of that Phrase, Mr. Congreve, 'tis possible, has said nothing comparable to *Ben Johnson*, nor it may be never will: But in his new Propriety he has said something more than comparable, that is a great deal worse. For though *Littlewit's* Allusion is profane, the Words of the Bible are spared. He does not roll directly upon *Genesis*, or *St. Matthew*; upon God the Son, or God the Holy Ghost: Whereas Mr. Congreve has done that which amounts to both. And since he endeavours to excuse himself upon the Authority of *Ben Johnson*, I shall just mention what Thoughts this Poet had of his profane Liberties, at a time when we have reason to believe him most in Earnest. Now Mr. Wood reports from the Testimony of a great Prelate then present, "That when *Ben Johnson* was in his last Sickness, he was often heard to repent of his profaning the Scriptures in his Plays, and that with Horror."

Athen. Oxonien. Vol. I. p. 519.

Now as far as I can perceive, the Smut and Profaneness of Mr. Congreve's Four Plays out-swell the Bulk of *Ben Johnson's* Folio. I heartily wish this Relation may be serviceable to Mr. Congreve, and that as his Faults are greater, his Repentance may come sooner. *Quem secutus es peccantem, sequere pœnitentem.*

St. Ambr.

The *Double Dealer* is now done with, and Mr. Congreve concludes his Vindication in his usual Strain of Triumph and Assurance.

Love for Love comes at last upon the Board. In this *Play* I blamed him for making a *Martyr* of a Whoremaster: Upon this he flies immediately for Succour to *Scapula*, and the *Greek Grammar*. He very learnedly tells us, that *Martyr* is a *Greek Word*, and signifies in plain *English* no more than a *Witness*. Right! these two Words are the same and when a Cause comes on in *Westminster-Hall*, the *Martyrs* are call'd immediately! But *Martyr* is but bare *Witness* in the *Greek*. Not always: Christian Writers often use it in a Sense appropriated. And were it otherwise, there's no arguing from one Language to another. *Tyrant* was once an honourable Name in *Greek*, but always a Reproach in *English*. But to dilate upon these Cavils, is throwing away Time. If the Reader desires more, he may please to look back on my Answer to his Objection about *Inspiration*.

This *Poet's* way of understanding *English* put me in mind of a late Misfortune which happen'd to a Country Apothecary. The Dr. had prescrib'd a Lady Physick to be taken in something Liquid which the Bill, according to Custom, call'd a *Vehicle*. The Apothecary being at a Stand about the Word, applies, as Mr. *Congreve* might have done to *Littleton's Dictionary*. And there he finds *Vehicle* *lum* signify'd several considerable Things. He makes up the Bill, and away he goes to the Lady, where upon the Question, how the Physick was to be taken he answers very innocently; Madam, says he, you may take it in a *Cart*, or a *Waggon*, but not to give your Ladyship too much Trouble, I think a *Wheelbarrow* may do; for the Word *Vehicle* in the Bill, will carry that Sense. In short, this Direction was comply'd with, and the *Footman* drove the *Wheelbarrow* about the Chamber. To return to Mr. *Congreve*. I had said that this Libertine Application of his, was dignifying Adultery with the Style of Martyrdom; as if (says Mr. *Congreve*) any

Word could dignifie Vice. And pray why not? Does not the Varnish hide the Coarseness underneath, and the Pill go down the better for the Guilding? Whether he knows it or not, there's a great deal of Charm and Imposture in Words; and an ill Practice is often comply'd with upon the Strength of a fashionable Name.

He asks, *who told me Jeremy Fetch was bred at the University?* Why, *Jeremy* says so himself pretty plainly, and *Tattle* says so, and I suppose Mr. Congreve says as much as that comes to in his Reflection immediately following. But this notable Question was put to introduce another Business of greater Consequence. For upon this Occasion, out of his Excellence of good Manners, he is pleas'd to observe, That I should not have been suspected of an University Education any more than his *Jeremy* in the Play, if I had not printed M. A. on the Title Page. Here the poor Man has shewn his Will, and his Weakness sufficiently! I'm almost sorry 'tis so low with him. When a Poet is so extreamly well inclin'd to be witty 'tis pity he has no more in his Power. Mr. Congreve goes on manfully in his Defence, and says, *For the word Whoreson, I had it from Shakespear and Johnson.* Not unlikely. People are apt to learn what they should not. Mr. Congreve's Memory, or his Invention, is very considerable this way. Indeed one would almost think by his Writings, that he had digested ill Language into a common Place. But it was not only *Whoreson*, but *Jeremy's* saying he was born with *Whoreson Appetites*, which I complain'd of; and which I take to be blaspheming the Creation.

He pretends I have wrong'd him strangely in a Rant of Sir *Sampson's*; and would make the Reader believe I charge him literally with paraphrasing the cxxxix Psalm. I'm sorry I'm forc'd to explain my self in so clear a Case.

We may observe then, that the Psalmist in Contemplation

Pf. cxxxix.
ver. 13.

Love for
Love, p.
25.

templation of the astonishing Beauty and Serviceableness of humane Bodies, breaks out in a Rapture of Gratitude, *I will give Thanks unto thee, for I am fearfully and wonderfully made, marvellous are thy Works, and that my Soul knows right well.* Let us now hear Sir Sampson. This Gentleman after having delivered a Lecture over *Jeremy's* Body, for being born with Necessities too big for his Condition; he cries, *These things are unaccountable, and unreasonable: Why was not I a Bear?—Nature has been provident only to Bears and Spiders:* Thus we see what a Harmony of Thought there is between *David* and our Author. The one adores while the other reproaches. The one admires, the other burlesques the Wonders of Providence. And this was all the *Paraphrasing* I meant, as any one might easily imagine.

p. 44.

The Dialogue of *Scandal* and *Forefight* lies next in our Way, I shall once more transcribe it from *Love for Love*.

Fore. Alas, Mr. *Scandal*, Humanum est errare.

Amend.
p. 52.

Scand. You say true, Man will err; mere Man will err—but you are something more—There have been wise Men, but they were not such as you—Men who consulted the Stars, and were Observers of Omens—Solomon was wise, but how? By his Judgment in *Astrology*,—So says *Pineda* in his third Book and eighth Chapter. But (says Mr. *Congreve*) the Quotation of the Authority is omitted by Mr. *Collier*, either because he would represent it as my own Observation to ridicule the Wisdom of Solomon, or else because he was indeed ignorant that it belong'd to any body else. To this I answer:

1. That Mr. *Congreve* yields Solomon's Wisdom ridiculed by this Observation, therefore by his own Confession, if 'tis none of his Authors, he must answer for't himself. Now *Pineda* gives us a quite different Account of the Cause of Solomon's Wisdom, and which is perfectly inconsistent with Mr. *Congreve's*

greve's

Mr. Congreve's Banter. *Pineda* affirms, "That *Solomon's* Wisdom was given him by God in a supernatural Dream, mentioned in Scripture. And that after the Dream, he found an unusual Light in his Understanding; his Idea's were brighten'd, and the Extent of his Knowledge strangely enlarged. 'Tis true, *Pineda* believed that *Solomon* understood *Astronomy* in Perfection, and that he had Skill in *Prognosticks*, which he calls *Astronomia judiciaria*. He continues, that he could in a great Measure reach the Inclinations and Reasonings of Men, where they did not depend purely upon Choice, and the Turn of the Will. But then he does not say that *Solomon's* Skill in *Prognosticks* was that which made him wise. No: This Talent was only a Branch, but not the Cause of his Wisdom. For as *Pineda* speaks elsewhere, *Solomon* had a Universal Knowledge of Nature, but then this Excellency was no Result of natural Parts, or humane Industry; 'twas an immediate Bounty from Heaven; and both the Thing, and the Conveyance were extraordinary."

Mr. Congreve agrees with *Pineda* at least in a jesting way, *Solomon* was wise, but how? By his Judgment in *Astrology*. That is, his distinguishing Attainments were gained this way. There was nothing in the Case, but that he had looked into a Star somewhat farther than other People: He learned his Wisdom it seems from the *Caldæans*, or *Ægyptians*, or from some such Book as *Lillies Almanack*. This is *Scandal's* Solution of the Mystery, and the best that I can make on it. For 'tis one thing to say that a Man is wise by *Astrology*, and another that *Astrology* or *Astronomy* was only a part of his Wisdom. The one implies the Cause, and the other but a Branch of the Effect. The one excludes the Miracle, and the other affirms it. Upon the whole Matter, Mr. Congreve and *Pineda* are not to be reconciled, so that by his own Confession he has

ridi-

1 King. iii.
5, 12.

Pined. Lib.
3. Cap. 8.
p. 142,
147. Ed.

Mogunt.
Lib. 3. cap.
18.

ibid.

Lib. 3. cap.
10.

ridiculed the Wisdom of Solomon, and falsify'd his Author into the Bargain.

2. Supposing *Pineda* had been fairly reported by Mr. *Congreve*, the Poet had been much to blame for then the Case had stood thus; *Pineda*, as Mr. *Congreve* observes, had ridiculed *Solomon*, and himself had done no less, by citing him without Certainty, and upon a drolling Occasion. For this Reason I waved the Consulting of *Pineda*, as well knowing that should the Testimony have been right, the *Play* was certainly in the wrong. Besides, 'tis somewhat to be suspected Mr. *Congreve* never saw *Pineda*; my Reason is, because he falls twice into the same Mistake, he quotes the *Eighteenth* Chapter for the *Eighth*, and to make it appear the more gross 'tis done in Words of length, and not in Figures. I hope, for the future, Mr. *Congreve* won't bring in *Solomon* to divert the *Play-house*, nor compare him with Fools and Fortunetellers.

Love for
Love, p.
44.
Amend.
p. 52.

Scandal's telling *Forefight* he was more than mortal Man, and secure from Mistake upon that Score, is likewise a profane Expression. To affirm this of any Person, is as much as to say, he is either our Saviour, or a Prophet, or under some miraculous Influence.

Scandal goes on with *Forefight*, and says, "The Wise Men of the East ow'd their Instruction to a Star, which is rightly observ'd by Gregory the Great in Favour of *Astrology*."

Love for
Love, p.
44.

Mr. *Congreve* vindicates this Passage by saying that *Scandal* banters *Forefight*, but not the Audience. Not banter the Audience; He affronts the Audience, I'm sure, if they have any Christianity in them, by drolling upon a Miracle at our Saviour's Birth: He banters St. *Matthew* too, who has recorded the Miracle, and Gregory the Great, who discourses upon it.

Mr. *Congreve* is pleas'd to say, that I am very angry that Sir Sampson has not another Name, be

cau

use Sampson is a Name in the Old Testament. This Amend.
false in every Syllable, as the Reader may see by 54.
consulting my Book. But this I say, that Mr. Con- Judges
greve has burlesqu'd the History of Sampson, and xvi. 30.
rested the Scripture into Smut. Love for
Love, p.

There are two other profane Passages censur'd 74. 3d E-
by me in the same Page: These he leaves as it were dit.
to shift for themselves, and has not as yet made
them worse by defending them: Excepting that he
comes up with his old Cavil about the Word Mar-
ry, which I have answer'd already.

The next Place Mr. Congreve leads us to is Bed-
mour: And here he gives us three Reasons for Valen-
tine's pretended Madness. The two latter are some-
what extraordinary. He makes him mad, it seems,
for a Variation of the Character. A shrewd Contri- Amend.
vance, to put a Man out of his Wits for the Sake P. 55.

of Variety? For without doubt, Raving and In- Amend.
coherence are wonderfully taking. I suppose Mr. P. 41.
Congreve made Bellmour talk Nonsense for this wise

reason. For 'tis a dull thing for a Man to be al-
ways ty'd up to Sense, and confin'd to his Under-
standing. His third reason for taking away Reason Amend.
, because Madness gives a Liberty to Satyr, and au- P. 56.

porises a Bluntness. &c. which would otherwise have
been a Breach of Manners in the Character. That is,
it gives Valentine a Commission to talk Smut, and

abuse his Father. But Mr. Congreve needed not to Love for
have given himself this trouble about Valentine; for Love, p.
Valentine, when he was in his Wits, and under the Cha- 57, 58,
racter of a fine Gentleman, had Breeding enough to 63.

be smutty, and undutiful. Mr. Congreve would Love for
persuade the Reader that I interpret him with too Love, p. 7.
much Rigour, for making Valentine in his Lunacy 23, 24, 83.
say, I am Truth, &c. If this Point needs any far- 3d Edit.

ther disputing, we may take Notice that our Bles- John xiv.
ed Saviour mentions the Word Truth in a so- 6, 17. viii.
mn and peculiar manner. He sometimes applies 32. xvii.
to Himself, sometimes to the Holy Ghost, 17, 18.
and 31. xviii. 18,

and sometimes to the Revelation of the Gospel. In short, 'tis as it were appropriated to the great Persons and Things, mark'd as the Prerogative of God, and used in the Sense of Emphasis and Distinction. Let us compare St. John, and Mr. Congreve a little, and then we may easily judge where the Fault lies.

St. Thomas answers our Blessed Saviour, *John xiv.* *we know not whither thou goest, and how can we know the Way? Jesus saith unto him, I am the Way, and the Truth, and the Life.* Sir Sampson is at a Loss, swears, and cries out, *I know not which way to go.* Valentine enquires, *Who's that that's out of his Way? I am Truth* and can set him right.

Love for Love, p.

57. 3d. Edit.

Our Saviour assures his Disciples, That he will send them the Comforter. And that when he the Spirit of Truth is come, he will guide you into all Truth, and he will shew you things to come.

The execrable Valentine says, *Interrupt me not.* *p. 62, 55.* *I'll whisper Prediction to thee, and thou shalt prophesy.* *Love for Love, 2d.* *I am Truth, and can teach thy Tongue a new Trick: I am Truth, and come to give the World the Lie.* *or 3d.*

And is not this horrible Stuff? What can be more intolerable Boldness, than thus to usurp the Regal Style, to prostitute the Language of Heaven, and apply it to Drollery and Distraction?

Mr. Congreve is advanced to my third Chapter concerning the Abuse of the Clergy. As for the Dissenting Ministers, he says I charge him with nothing more than *Setter's* procuring their Habit for *Bellmour*. Under favour, this is a great Mistake. The Pimp reads a Lecture of Abuse upon the Habit, exposes *Spintext* from Head to Foot, makes him both a Knave and a Libertine, and his Wife Whore into the bargain. The *View, &c.* has remark'd, that Barnaby calls another of that Character Mr. Prig. He does so. And *Fondlewife* represents him lewd in a luscious Description. Mr. Congreve replies, *What if his Name were Mr. Prig, or what*

Amend. p. 57.

View, &c. p. 67. Old Batch. p. 19, 20. View, &c. p. 67.

Amend. p. 58.

it were not? Now 'tis possible he'll not like it, if don't consider these weighty Questions. I say then, if his Name was so, he has misbehav'd himself by putting him in his *Play*. If 'twere not so, he has used the Dissenting Ministers ill, by representing one of their Order in a contemptuous Manner. For, as he himself confesses, a *Mr. Prig*, and *Amend.* *Mr. Smirk*, are Names implying Characters worthy of *Aversion and Contempt*. Now for a Man not to understand his own ill Language, and contradict himself in a few Pages, is, in his own decent Expression, *furiously simple*. *p. 76.*

Mr. Congreve pretends that a Reflection on a *Lord's Chaplain* is no Reflection on a Parson of the Church of *England*. That's somewhat strange. The *Roman Catholick* Lords have no *Chaplains*; the Law does not allow it. And as for the Dissenters, there are very few Lords of their Persuasion. I desire therefore to know upon what Party the Abuse must stick? In earnest, I'm almost tired with answering these things. To strike the Air does but make a Man's Arm ake. *Amend. p. 58. See Old Bat. p. 27.*

There's a pretty long Instance produced from the *Double Dealer*, to shew the Misbehaviour of the Stage towards the Clergy; these Passages he leaves to make their Fortune; for they have nothing in them seems, which needs a Defence. This is a discreet way of answering; and I think, if he had made more use on't, it might have done as well. *p. 59.*

To shew the Unreasonableness of the Stage in representing the Clergy under Characters of Disadvantage and Contempt, I endeavour'd to vindicate the Reputation of that Order from three Topics.

- I. From their Relation to the Deity.
- II. From the Importance of their Office.
- III. Because they had general Custom, and Prescription for their Privilege.

Under

View, &c.

p. 83.

Amend.

p. 61.

Ibid.

Under the first Head, I had said that the Credit of the Service always rises in Proportion to the Quality and Greatness of the Master. This Proposition, says, is *sophistical*; and yet he is so civil as to grant it in the next Line but one. However, he makes a Stand at the Inference, and asserts, That though the Credit of the Service rises in proportion to the Quality of the Master, yet the Credit of the Service does not rise in proportion to the Credit of the Service. No, that's strange! I thought Office and Authority had been a just Ground for Regard; and that honourable Charges had made honourable Men. And if so, I suppose the Esteem of the Person must improve with the Credit of the Employment. I would gladly know in what Circumstance the Dignity of an Ambassador consists? Does it not lie in his Commission and Credentials, in the Advantage and Significancy of his Character? What makes such a Person treated with greater Regard than a *Faction* or private *Agent*? Is it not the Honour of the Representation, and the Weight of the Business? Now he that executes for another, or represents him by way of Authority, is without doubt in his Service. From whence it follows, That if the Credit of the *Servant* rises by the Quality of the Business, and Authority, it must by consequence rise in proportion to the Credit of the Service; for these are only different words to signify the same thing: Mr. Congreve's saying, That an ill *Servant* both *discredits his Service*, and *is discredited by it*, is partly foreign, and partly false. To say he is discredited by it, is untrue. For 'tis the Misbehaviour, not the Office which gives the Discredit. And then to say that an ill *Servant discredits his Service*, is nothing to his Point. For the purpose. Suppose the Ministers of State or Justice, in any Government, should fail in their Conduct: Are they presently to be insulted by the Common People, exposed in the Badges

Amend.

p. 61.

their Character, and made the Diversion of the
own? What if a Man is an ill Servant, his Com-
mission ought to be his Protection from private In-
ignities. As for his mismanaging, he must ac-
count to his Master; Equals or Inferiors have no-
thing to do to punish. Mr. Congreve adds, that if *Amend.*
Servant is punished by the Law, the Honour of the p. 62.
voice is not by that Means violated. As much Law
he pleases; let Justice have its Course, and I'm
contented. But what's this to the Stage? Have
they a Patent of Jurisdiction over the Clergy? Are
they authoriz'd to pronounce upon their Faults, and
their Punishment? To give them little Behaviour,
and contemptuous Usage; to make them Fools,
and then treat them as such?

But now 'tis Mr. Congreve's turn to ask Que- *Amend.*
stions: He would know of me, *Whether a Man after p. 63.*
has received holy Orders, is become incapable of either
saying the Knave or the Fool? Why truly, consider-
ing he has the same humane Nature with a Poet, I
can't think him utterly incapable of either And now
may have answer'd his Question as civilly as he
ask'd it.

But if a Clergy-man plays the Fool, he is equally ibid.
with a Lay-Fool, the Subject of Laughter and Con-
tempt. Not in the same way neither. Circum-
stances alter any Case. Different Things require
different Considerations. There are Laws, Disci-
pline, and Ordinaries, to take Care of greater Mis-
carriages in the Church. And as for lesser Mis-
fortunes, they should rather be lamented, than ex-
posed. The Clergy are a sort of Spiritual Parents.
St. Paul's Reasoning supposes it: And the Church-
catechism gives them an Inference of Privilege from
the Fifth Commandment. To banter a Relation
of this kind, has neither Decency nor Religion in
it. And we know Ham got no Blessing by his Dis-
covery. To stigmatize a solemn Character, to play
the Buffoon in a Gown and Cassock, and shew the
Church

Church for a *Monster*, is, one would think, an odd Diverſion in Chriſtendom. The Heathens treat the Primitive Chriſtians much at this rate: They wrapt them in Bear-ſkins, and then ſet the Dogs on them.

Ibid.

But Mr. Congreve urges, That by improper Behaviour the Man becomes alienated from the Priſtine and ſo the Folly is expoſed, not the Function. For example, if the Man be knock'd on the Head, the Priſt is not a jot the worſe for it. This is much like the old Diſtinction of *Politick* and *Perſonal Capacity*, applied to another Caſe. To give the Gentleman an Answer more at large, he may pleaſe to take notice:

1. Though the Function and the Perſon are comparable in Notion, they are joyn'd in Life and Buſineſs. 'Tis true, the Office and the Perſon are two Things; but yet 'tis the Perſon which executes the Office: This makes them ſhare a Diſadvantage in common; and a Censure frequently ſlides from the one to the other. If you make the Man a Knave the Priſt muſt ſuffer under the Imputation: And a Fool in his *Perſon*, will never be thought diſcreet in his Function. Upon this account Perſons of Authority, whether Spiritual or Civil, ought to be privileged from Abufe. To make the Miniſters of Church or State, the Subject of Laughter and Contempt, diſables their Authority, and renders the Commiſſion inſignificant. The Heathen Dramatiſts ſeem ſenſible of this Reasoning, and praſtiſe accordingly.

See View,

p. 79, 80. cordingly.

2. If the Poet's Deſign was no more than to expoſe and reprehend Folly and Vice in general, why not the Failings of the Clergy represented in a Laſcivious Appearance? Why muſt the Satyr be pointed to the Coat, and run out into Reference and Diſtinction? Why muſt the Profeſſion be dreſſed up, and the Folly keep all within the Function? Is not this plainly to confound the Order and the Miſcarriage

to go off from the *Man* to the *Priest*, and render them both ridiculous?

3. Employments are oftentimes a Shelter to Persons; and Characters a Protection from Insult: Publick Reason will not endure Authority to be expos'd, or the Magistrates to be made a *May-Game*. To talk in Mr. Congreve's Language, a *Lay-Fool* is not always to be saluted by his Folly. This would be great Rudeness in Conversation; and the Government might suffer by it. Condition is a Cover for Failings: And Authority must not be a Jest. In this Case a Man should be view'd on the Side of Advantage, and treated by his best Distinction. Now if we consider the Author, and the Ends of Church-Authority, we shall find it deserves a Guard, no less than that of the *State*.

The Church-Article quoted by Mr. Congreve, does him no Service. If it has any Reference to the Matter in Hand, it makes against him. The Article affirms, That *Evil Ministers act by Christ's Authority and Commission: That the Word and Sacraments are significant and effectual in their Hands*; and that the Indisposition of the *Agent* does not weaken the Institution. Now since even a vicious Priest represents our Saviour, since he is God's Ambassador, and is a Conveyance of the Blessings of Heaven; these Credentials, these Benefits, one would think, might guard him from Contempt, and make his Character inviolable. 'Tis true, the Article says, *They may be accus'd, and being found guilty, by just Judgment depos'd*. But what of all this? Are the *Peers* their Judges? And is the Stage grown *Doctor's-Commons*, or *Westminster-Hall*? Well: But the Article supposes a Distinction between the *Man* and the *Priest*. Yes: And it supposes too, that the *Man* ought to fare the better for this double Capacity. Mr. Congreve in citing this Quotation, has mistaken the Chronology, and confounded the *Articles* and *Canons*. But this I shall pass over.

R

But

But Mr. Congreve falls into a worse Mistake than the former. He makes St. Cyprian affirm, that the Validity of the *Sacraments* depends on the Probity of the Priest, and that the Article was partly established to take off the Authority of this Father.

ib. p. 66. Now to say this, is to mis-report St. Cyprian. 'Tis true, this worthy Prelate believed that a Priest's Authority was suspended by *Herefy* and *Schism*; but that bare Immorality could recall his Commission, he does nowhere suppose. The Case of *Bartholomew* and *Martialis*, if Mr. Congreve had produced it, would not come up to the Point: For this Instance concerns sacrificing to Idols; which is an Act of Apostacy: It implies a renouncing of Christianity. From whence it will follow, that those who are not so much as Members of the Church cannot have the Power of Church Governours.

p. 71. Mr. Congreve seems displeas'd with that little Justice I endeavoured to do the Clergy; and call the Testimonies of the best *Poets, Orators, Historians, &c.* vain Stuff. I take it (says Mr. Congreve) *he would give us to understand, that in all Ages the Function of a Priest was held to be a very honourable Function; did Mr. Collier ever meet with any Body Fool enough to engage him to assert that? Many a one, I can assure you, that have been either Fool or Knave enough, I can't tell which. If the Poet is honourable, the Persons should be considered accordingly: They should not be exposed in a wretched Appearance; and have neither Sense nor Spirit, nor fair Usage allowed them. The Historians, then Poets, as I prov'd at large, never serv'd the Priests so.*

See View,

&c. Ch. 3

Amend

p. 71, 72. Mr. Congreve urges, that *Kings have been in all Ages exposed and punish'd on the Stage, yet never any King complained of the Theater or the Poets.* From hence he argues, that if *Kings may be exposed on the Stage? Why not Priests? To this I answer,*

First, Mr. Congreve's Argument supposes that

Poet

Poets have the leave of *Princes* for this Freedom. *Kings* it seems are willing to be brought, and disciplined on the Stage. Very well. But does the *Hierarchy* desire to be represented? Does the Church give the *Play-house* this Permission? By no means. She complains of the Practice, and would have it otherwise. Now what Consequence is there from Permission to Remonstrance, and from Pleasure to Aversion? The Church does not desire to be so publick. Why should she be hal'd in against her Inclination, and gaz'd on like a Malefactor?

Secondly, Stage *Princes* are used agreeably to their Station: The Honour of their Function shines out in their Appearance. Their very Misfortunes are Majestick, and their Ruin Glorious. They are never represented insignificant, treated with Contempt, and play'd the Fool with in *Comedy*. If they were thus used, I question not but that the *Poets* and *Players* would quickly hear on't.

Thirdly, If *Princes* were used as ill as *Priests* upon the Stage, they would not suffer so much by it. *Princes* are well guarded against Dramatick Outrage. They have Power to punish and to oblige. The Magnificence of their Courts, the Pomp and Parade of their Figure, brighten their Authority, and preserve a Regard. These Circumstances glitter upon the Sense, and strike an Awe upon the Spirits of the People. They refresh their Character, and make them understood. They prevent the spreading of Fiction into Life, and keep a *Play-house Abuse* from being acted in the Streets. In fine, Wealth and Power, tho' much short of *Princes*, breaks the Force of Insolence, and is a Sovereign Remedy against Neglect. But the Clergy have no great Share of these Advantages; I mean generally speaking, and with us especially. Their Provision is often slender, their Censures relate to another World, and they have nothing of Lustre

to affect the Imagination. A Condition thus unfortified, thus unornamented, lies open to ill Usage. The greater Part of the Clergy are not so well provided to disprove an unfair Representation. They can't so easily confute a Calumny by their Equipage, nor make their Fortune put a Lie out of Countenance. To be taken Notice of, Things must shine as well as be solid; a coarse Outfide keeps the Richness within from being regarded as Spiritual Privilege, and invisible Advantage, signify little with Ignorance or Atheism. When a Man can scarce hold his Head above Water, there needs no great Weight to sink him. Misfortune in such an Age as this, is almost a Jest of it self. A little Buffooning is sufficient to make Indigence look ridiculous; for when a Man's Coat is threadbare, 'tis an easy Matter to pick a Hole in't.

Vid. St. August. De Civ. Dei. plin pan Dio Jul. Capitol. Hist. August. p. 27. Tacit. Annal. Vid Serres Hist. Gossom.

Fourthly, His Pretence of Matter of Fact is not true. Princes have complained of the Theatre. The great Scipio pull'd it down; Trajan and Antoninus Philosophus discouraged Plays, and Tiberius banished the Stage. To come nearer home, Lewis the Godly would not endure a Play-house, and Queen Elizabeth often check'd this Sort of Diversion. Now these were most of them Great Princes, and which is more to the Purpose, most of them good ones too.

p. 73.

Ibid.

Mr. Congreve seems now fallen into a Fit of Levelling. Quality and secular Advantage are grown Bells and Baubles. In his Logick, Honour and Estate, are Inconsistent with Humility and other Christian Virtues. Such Temporal Pride he pretends agree very ill with the Person and Character of a true pious and exemplary Divine. Had this Gentleman the Direction of Affairs, 'tis likely the World would be well mended, the Church reformed into Apostolical Poverty, and all these Antichristian Things of Fortune and Convenience, taken from the Exemplary Divines, and given to the Exemplary Poets.

Mr. Congreve comes on again reinforced with *Amend.*
 Mr. Hales, who proves from Scripture, that all *P. 74.*
 Claim to Superiority by Title of *Christianity* is
 most certainly cut off." With Submission to
 Mr. Hales, this is not universally true. For the
 Church being a *Society*, must by Consequence have
 Governours, and these by the same Necessity, must
 in that Respect be superiour to the Governed. For
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for they watch for your Souls, &c. This Text we
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 ted for the Meridian of *Munster*, for the *Boars* of *Sleidan*
Germany, for *John* of *Leyden* and *Knipperdolling*: *Comment.*
Jack Straw and *Wat Tyler*, *Cade* and *Ket*, would
 have been wonderfully obliged at such a Discove-
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 with Christianity, I hope the Clergy may plead
 their Right in Common, and take the Advantage
 of the *Constitution* like other People.

View, &c.
p. 88.

I had said, The *Addition of Clerk is at least equal to that of Gentleman; were it otherwise, the Profession would in many Cases be a Kind of Punishment.* say so still. For if a Gentleman was made less and degraded by going into *Orders*, would it not be a Kind of Punishment? Can any Thing be plainer than this? I can't imagine how Mr. *Congreve* could misinterpret this Period. But since he has done it, he would do well to call in his Exclamation, and wonder at his own Ignorance or Insincerity.

View, &c.
p. 124.

I observ'd, that *Monsieur Racine*, contrary to the Practice of Foreign Countries, represented Priests in his *Atbalia*. I observ'd farther, That this Play was a very Religious Poem. And if it were not design'd for the Theater, I have nothing to object. My meaning is, if it were design'd for the Theater, I thought the Form and Argument too solemn for the Place. But that it was design'd for the Theater, is more than I know; and I rather believe it was not. It being not uncommon in *France* and elsewhere, to act serious and inoffensive Plays in Religious Houses. Had Mr. *Congreve* understood this, or indeed the plain English of the Words, all his cavilling and awkward Jest had been at an End. The *Short View, &c.* takes Notice that *Shakespear*, though to blame, was a genteeler Enemy than the *Relapser*; Why so? Because he gives Sir *John*, Parson of *Wrotham*, some Advantage in his Character, he represents him lewd but not little.

p. 125.

Amend.
p. 74.

Here Mr. *Congreve* is extreamly diverting. The BUT (says he) is coming again, I had a Glimpse of him just now. Best of all; 'tis more than he has of himself sometimes. Lewd but not little, there's a Paradox for ye! Well, I grant some People are both. However, there's Room enough between Qualities for a Distinction. For I suppose a Man may be lewd in his Practice, without being little in his Figure and Behaviour. Does every Libertine wear

a L

Livery, or is Lewdness a Forfeiture of Condition? In a Sense of Philosophy and Religion, there's nothing meaner than Vice: But then the Advantage of Appearance is some Cover for the Deformity, and gives it another Air to common View.

Mr. Congreve allows, That when Men neither speak, nor do any thing unbecoming their Office in the World, they ought not to be represented otherwise on the Stage. Were the Heathen Priests then so absolutely unexceptionable? Were there no Prevarications amongst them? And did they never live out of their Character? Mr. Congreve can't think this: And yet as I observ'd, they were always well treated by the Heathen Poets. But besides, what occurs in this Answer, I have given him my Reasons elsewhere, why the Clergy ought in no Case to come upon the Stage. view, &c.
p. 77.
view, &c.
p. 79.

Mr. Congreve is so kind as to inform me, that I talk in the Pedantical Cant of Fable, Intreague, Discovery, of Unities of Time, &c. He means the Pedantical Cant of Aristotle and Horace, of Bossu and Corneille, of Rapin, and Mr. Dryden; that is of the best Criticks, both antient and modern, upon the Subject. This is somewhat strange! But I perceive the Man is wildred in his Spleen: He lost himself in a Mist of his own making, and when People can't see, they are apt to fall foul upon their Friends. p. 83, &c.
p. 82.

He finds fault with some more Expressions of mine, how reasonably I shall consider by and by. p. 84.

Mr. Congreve, having spent some Pages in Trifling and Scurrility, advances to my fourth Chapter. This Chapter charges the Stage with Immorality for rewarding their loose Characters, and giving their Libertines such Advantage in Figure, Sense and Success. Mr. Congreve knew the Old Batchelor and Double Dealer concern'd under this view, &c.
p. 92.

Amend.
p. 88.

Head, but takes no Notice of it. 'Tis true, makes an Attempt to disengage *Valentine* in *Love for Love*. He would gladly blanch his foul Character; but alas, 'tis to no purpose to wash and rub: The Spots are not Dirt but Complexion. He says *Valentine* had honesty enough to close with a bad Bargain, rather than not pay his Debts. Thus Mr. Congreve. But if we will take *Valentine's* Word for't, we shall find the Matter otherwise. 'Twas his Necessity, his Disrelish of Confinement, his Passion for *Angelica*, which put him upon this Compliance. Let him speak for himself.

Love for Love, p. 59, 61.

Val. This Condition was once proposed before, and refused it; but the present Impatience of my Creditors for their Money, and my own Impatience of Confinement, and Absence from *Angelica*, force me to consent.

View, &c. So much for his Honesty. And that he is debauch'd, profane and smutty, unnatural to his Son and undutiful to his Father, I still affirm and appeal for Evidence to the Pages of the Citation.

p. 41, 35.

Amend. Mr. Congreve endeavours to justify *Bellmour* and *Sharper*, in the *Old Batchellor*, against my Exceptions. But here, according to his usual fair Deal-

p. 90, 92.

p. 92. ing, he misreports the Case. He tells the Reader

I produc'd these Passages to prove him guilty of encouraging Immorality. But this is quite mistaking the Matter. These Passages among others were

See View, &c.

p. 108,

III, III, 112,

113.

produced to shew how roughly the *Women* were treated by the *Stage*: That their fine Characters were unceremonious, and fail'd in the Decencies of a Cavalier.

Amend.

p. 91.

He is glad *I* can prevail with my self to write the Hellish Syllable [POX] at length; I could not do so in Page 54 of my Book. Right. And I had some Reason for my Scruple. For I conceive, there is some Difference between the naming a blasphemous Curse and the foul Disease. The *Word* was used the former Way when I declin'd to transcribe it.

I have

I have assaulted the Town, it seems, in the Seat p. 103.
 their principal and most reasonable Pleasure. I am
 sorry to hear the encouraging of Vice, the Liber-
 ty of Smut and Profaneness, the Exposing of ho-
 nourable Things and Persons, are such lively Satisfaction.
 The Palate must be strangely vitiated to relish such
 Entertainment as this. I would gladly believe
 the Stage has not yet subdued the Understandings
 of the Audience, nor debauched their Reason to
 that Degree. I hope the Town is mis-reported in
 this Measure, and that as to the Choice and Va-
 riety of Pleasure, the Psalmist's Authority may be
 better than Mr. Congreves, *Blessed is the Man that* Psal. i. 1, 2.
stands not in the Way of Sinners, nor sits in the Seat
of the Scornful. But his Delight is in the Law of the
Lord.

Mr. Congreve pretends the *Invectives of the Fa-*
thers were levell'd at the Cruelty of the Gladiators,
and the Obscenity of the Pantomimes. If some of
them, continues he, have confounded the Drama with
the Spectacles, it was an Oversight of Zeal very al-
lowable in those Days, and in the Infancy of Christi-
anity, when the Religion of the Heathens was inter- p. 105.
mingled with their Poetry and Theatral Representa-
tions. The Fathers Censure of the Stage, of which
we have many Instances, was an Oversight of Zeal!
Their Heat ran away with their Judgment, and to
make them safe, we must read them with Mr. Con-
greve's Comment. And yet this Oversight of Zeal is
forgotten, and their Conduct justified by our Au-
thor immediately after. For as the Case then stood,
he says the best of the Heathen Plays might very well be *ibid.*
forbidden. But these Restraints, it seems were put
upon the Infancy of Christianity. Under Favour,
Christianity was no gradual Religion. 'Twas like
Adam at its full Growth at first. If Weakness, if
Obstinacy and Perverseness are Signs of Infancy,
we are much more in the State of the Cradle now.
As for the Concern of the Heathen Religion, that
 was

view, &c.
p. 181.
deinc.

Amend.
p. 105.

p. 106, 107

was not the only Objection the *Fathers* had to the Stage. They likewise delaim'd against the Lewdness and Immorality of those Diversions. This have shewn sufficiently in the Testimonies cited from them: And likewise prov'd the Censure of the *Fathers* applicable to the *English Theatre*.

Mr. *Congreve* would gladly throw his own Talent of unfair Citing and Misapplying upon me. But has not been able to prove it in one Instance excepting that Mistake of *Wasting* for *Waisting* mentioned before.

His Story out of *Polybius* will do him no kindness; for, as I have observed already, there is no arguing from *Heathenism* to *Christianity*. Ignorance when not affected, goes a great Way in an Excuse. *Polybius* was a wise Man, but he was a Pagan, and lived too early to know any Thing of our Religion. In short, either the *Theatral Performances* of the *Cynethians* were innocent, or they were not. If they were not, to what purpose are they mentioned: If they were, our Stage is no parallel to them. There being very few modern *Plays* in which there is not something exceptionable: Either Cursing or Swearing, vain Invocation of the Name of God, Ribaldry, or Profaneness; or else some foolish and destructive Passion made creditable and charming. And as for the Bulk of this Author *Polybius*, I suppose *Scipio Nasica*, *Scævola* and St. *Augustin*, were all of them as great Men as he. I shall give him counter Evidence from them. This Father informs us, that *Scævola* who was *Pontifex Maximus*, and one of the Senate, dissuaded that noble Assembly from going on with the Building of a Theater. He told them in a set Speech, That this Diversion would bring in Foreign Vice, and the Debaucheries of Greece among them. That the old Roman Virtue would be lost, and the Spirits of the People emasculated. This Harangue govern'd the Senate, and stopt the Progress of the Stage for that

St. Aug.
de Civ.
Dei. lib. 1.
cap. 31.

Time.

time. This Testimony St. *Augustin* mentions with approbation. And in the next Chapter but one, he calls these *Theatral Performances*, *animorum lacrimarum & pestem probitatis & honestatis eversionem*, i. e. the Blemishes of humane Nature, the Plague of Reason, and the Ruin of Virtue: And adds, that *Scipio* foreseeing these mortal Consequences, hindered the building of Play-houses. He did not think the Government could subsist upon the Strength of Brick and Stone. But that Discipline and good Manners were to be taken Care of no less than the Fortification of the City.

To the Authority of this Father I shall subjoin that of *Horace*, who in his Book *de Arte Poetica*, mentioning the *Roman Theater* before his own Time, has these Words.

*Quo sane populus numerabilis, ut pote parvus,
Et frugi, castusque, verecundusque coibat.*

'Tis very remarkable, says *Monsieur Dacier*, that *Horace* should commend the old *Romans* for not frequenting the *Theater*. He gives four Reasons for the little Inclination they had for these Diversions. "They were not very numerous; they were wise; they were religious; and they were modest." *Dacier Remarq. sur l'Art Poétique Vol. 10. p. 238.*

The three last Reasons are strongly to our Point, and the stronger for coming from a *Poet*. This was so plain, and so considerable an Acknowledgment, that *Mr. Dacier* makes the following *Marginal Note* upon it. *The Theater condemned as inconsistent with Prudence and Religion.* *ibid. Vol. 10. p. 37.*

As for innocent Diversions, I have nothing to say against them. But I think People should take Care not to relieve their Spirits at the Expence of their Virtue, not to cure *Melancholy* with Madness, and shake off their Spleen, and their Reason together. *Mr. Goffon*, a Stage Poet in *Queen Elizabeth's Time*, says much the same Thing, only the Expression is somewhat stronger. In his Address

See Goffe's
School of
Abuse.

dress to the *Gentlewomen of London*, he has the Words: *Being pensive at Home, if you go to the Theatre to drive away Fancies, it is as good Physick, for the Ach of your Head, to knock out your Brain, or when you are stung with an Wasp, to rub the Sores with a Nettle.*

The same Author is so frank as to declare, *That Ease and Idleness bring Destruction; and that Pleasure and Sport are the Devil's Baits: That honest Recreation quickens the Spirits, but Plays are venomous Arrows to the Mind. When Comedy comes upon the Stage, Cupid sets up a Springe for Woodcocks, which are entangled e'er they discern the Line, and caught before they mistrust the Snare. And a little before, We call that a Slaughter-house where brute Beasts are killed, and hold that a Pastime which is the very Butchery of Christian Souls.*

Apol. of
the School
of Abuse,
p. 88, 89

p. 108.

Mr. Congreve argues at last from the Disadvantage of the *Globe*, and the *Uncertainty of our Climate*. Now I'm afraid these Geographical Reasons are no better than the rest. I doubt this Expedient of a *Play-House* won't make the *Latitude* one jot the better. 'Twill ne'er fix the Floating of our Humours, nor bring us to the Steadiness of the *Continent*. To speak softly: What is there more likely to awaken our Passions than these Diversions, and to fill us with Freaks and Fancies, and extravagant Amusement? Now when Passion runs high, Disappointment rises with them, and good Humour grows more precarious. For the more we are disappointed, the more *dark*, and *saturnine*, and *melancholick* we shall certainly be. The Resignation of Christians, and the Pleasures of Reason, and the Satisfaction of living to some purpose are, by much, the best Remedies against Melancholy. But are not we of all People the most unfit to be alone? The French Proverb shall answer this: *Better be alone, than in ill Company.* Mr. Congreve goes on in his Panegyrick upon his Country: *Are there not more Self-Murderers, and*

p. 109.

melan-

Manicholick Lunaticks in England, heard of in one *ibid.*
ar, than in a great Part of Europe besides. Tho'
 somewhat question the Truth, as well as the Ci-
 lity of this Reflection; but if 'tis true, 'tis pro-
 ble the *Play-House* may in some measure account
 for the *Fact*. If there are more Self-Murders and
 unacies in *England* than elsewhere, 'tis probably,
 because there are more bad Plays in *England* than
 a great part of *Europe* besides: I believe I may
 y, than in all *Europe* besides. When Passions are
 is'd, and Principles destroy'd, some People can
 either keep their Wits, nor their Lives long toge-
 er. They grow impatient of this World, and
 olish enough to rush blindly upon the other.
 ge and *Pride* are observ'd to stock *Bedlam*. Now
 ese two Passions are work'd up to the highest
 xcess in *Plays*. A Spark is scarce thought civil
 his Mistress, unless he's ready to run mad for her.
 and as for *Pride*, 'tis no less strongly recom-
 ended under the Notion of Glory, Greatness, and
 evenge. Indeed the *Play-house* is a sort of Nur-
 ery to a Mad-house: 'Tis not long since one of
 em was sent thither; and I rather wonder they
 re not oftner transplanted. I'm sorry for any
 an's Misfortune; and 'tis only Mr. Congreve's
 argument which draws the Instance from me. He
 now come to his last Questions. *From whence are* p. 109.
our Sects, Schisms, and innumerable Subdivisions
Religion? Let them come from whence they
 ill, we had better have them than some Peoples
 Remedies. 'Tis much safer to be of different
 pinions, than agree in believing nothing. A-
 neism is an ill Cure of Heresy and Schism: I
 dmire Uniformity in Doctrine extreamly; but still
 must crave Leave to believe, That a mistaken
 onscience is more serviceable, than no Conscience *ibid.*
 all.

Mr. Congreve concludes his Book with an unfair
 Quotation about Musick. He understands the Art
 of

of Misrepresenting, and leaves out a significant Word, very handsomly for that Purpose. But I shall pass it over, and come to his Criticisms upon some of my Expressions.

p. 84.

Echard's
Reasons of
the Con.
of the
Clergy.
Ibid.

See View,
&c. p.
147. Re-
lapse, p. 64.
View, &c.
p. 17, 18.

The *Lady's Fancy Slip-stocking high*, with which I quarrels, is an Allusion to a known Story, in a Book very well known. To deal freely, I made bold with it to prevent its falling into the Enemy's Hand. *A whole Kennel of Beaus after a Woman*, is the Language of mine: 'Tis a Quotation from the *Rapin*; as Mr. Congreve might easily have seen. *Running Riot upon Smut*, is misquoted. My Words are these: "The *Double Dealer* runs Riot upon such an Occasion as this, and gives Lord *Touchwood* a Mixture of *Smut*, &c." *The upper End of the Government*, is a defensible Expression; and his Exception to the *Litter of Epithets*, &c. I have answered already. His Objections at *Big-Alliances*, somewhat unfairly transcrib'd, and the Page mis-

View, &c.
p. 84.

mark'd. The Passage is this: "*Jeboida* the High Priest was thought an Alliance big enough for the Royal Family." He cavils at two other little Words, which I think may pass: But I shall say nothing in their Behalf. To defend such Trifles, would be almost as idle, as to object against them.

p. 11.

p. 3, 79.

M. Bride,
p. 24, 64,
61, 57,
14.
p. 8.

Now though I have examin'd Mr. Congreve's Writings but loosely upon this Head, yet in Return to his Civilities, I shall present the Reader with some Proprieties of his in Phraseology and Sense. In his *Amendments* we have, To *Savour* an Utterance, &c. And in the *Mourning Bride*, we have all the Delicacies of Language and Rhetorick and the very Spring it self upon Paper. Here *Respiring Lips*, ample *Roof*, and ample *Knowledge*, the *Neon of Night*, fear'd, for frightened, the *Pageantry* of *Souls*, *Eyes rain Blood*, and what not. To go on a little with the *Mourning Bride*, with Reference to Sense and Character.

King Manuell asks his Daughter *Almeria*, why she
ears Mourning at his Triumph. She tells him,
he mourns for her Deliverance from a Wreck. This
as a wise Answer, and a very natural way of ex-
pressing her Gratitude for coming safe on Shore.

Gonzalez relates *Manuell's* Victorious Entry after
his Success against the *Moors*. The Cavalcade is
wonderfully splendid and pompous: But the Story
goes off somewhat unluckily.

The swarming Populace spread every Wall,
And cling as if with Claws they did enforce
their Hold through clefted Stones stretching and staring.

P. 7.

Here he struts to purpose in *Sophocles's* Buskins!
Cling and Claws are extremely magnificent in solemn
Description, and strangely proper for Tragedy and
Triumph. To give him his due, I think these two
Lines are the best Image of a parcel of Cats run-
ning up a Wall, that I have met with. That which
follows is worth the remembring.

Ibid.

As they were all of Eyes, and every Limb,
Would feed his Faculty of Admiration.

A Limb of an Eye, I confess is a great Curiosity;
and one would think if the Poet had any of these
Limbs in his Head, he might have discover'd it.
We must not forget *Osmin's* Talent in Arithmetick,
who lets us understand that

p. 21.

Heaven can continue to bestow,
When scanty Numbers shall be spent in telling.

As scanty as they are, I fancy Telling will be spent
much sooner than Numbers: But Sense in a Tragedy
is cold and unaffecting. To go on. *Zarab* makes
Osmin a high Compliment upon his Air and Com-
plexion: She tells him when she first saw him,

Pais

p. 23, 24. *Pale and expiring, drench'd in briny Waves,*

That he was
God-like even then.

Death and Paleness are strong Resemblances a Deity! But I perceive, to some People, a Serpenthim, and a drown'd Rat, are just alike. King *Manuell* is giving Sentence upon the Rebels: Let us see how he supports his Character:

p. 41. *Bear to the Dungeon those rebellious Slaves,
The ignoble Curs, that yelp to fill the Cry,
And spend their Mouths in barking Tyranny.*

And a little after, he calls the noble *Osmin*, the foreign Dog. Here's majestick Passion, royal Vengeance, and magnificent Railing for ye! A Common Hunt could not have done it better! This, *Amend.*
p. 28. *Mr. Congreve* has it, is *Dog-Language* with a Weness; and never made for a Monarch's Mouth.

Zara has another Flight very remarkable, and with that I shall conclude. This Princess, we must know, was strangely smitten with *Osmin*, and finding her Amour cross'd, was resolv'd, out of its Love and Kindness, to poison him: 'Tis true, she intended to be so just, as to dispose of her self the same way. Now coming to the Prison she spies his Body without a Head, and imagining it *Osmin's* grows distracted upon it. And why so? Was it because she was prevented, and had not the Satisfaction of dispatching her Spark her self? Or was it because she had a mind to convince *Osmin* of the Strength of her Affection by murdering him? That is somewhat odd. Was it then to shew how willing she was to die with him? She says so; but presently rejects this Reason as frivolous and unnecessary. For if you'll believe her, *Osmin* was capable of knowing her Passion, without so barbarous an Experiment.

His Soul still sees, and knows each Purpose,
And fixt Event of my persisting Faith.

p. 63.

Well, let the Reason of her Disorder be what
it will, for we can't agree about it, she falls into a
most terrible Fit of Fustian, upon the Sight of the
Body!

Ha! prostrate! bloody! headless! O, — start Eyes, p. 62.
Split Heart, burst every Vein at this dire Object;
At once dissolve and flow; meet Blood with Blood,
Dash your encountering Streams with mutual Violence,
Till Surges roll, and foaming Billows rise,
And curl their crimson Heads to kiss the Clouds!

One would think by this Rant, that *Zara* had Blood
enough in her Veins to fill the *Bay of Biscay*, or
the Gulph of *Lions*. At this rate a Man may let
the *Thames* out of his little Finger! This is mon-
strous Impropriety of Thought! Never were Things
and Words joyn'd more unluckily. Call you this
Poetry! The Figures and Flights of Poetry are
bold, but then the Fancy should be natural, the Fi-
gures just, and the Effects hold some Proportion
with the Cause. *Zara* rises in her Rumbling, if 'tis
possible, rails bitterly on the King, in *Astronomy*;
and, as far as I can discover, she goes somewhat up-
on the System of *Copernicus*.

Rain, rain, ye Stars, spout from your burning Orbs p. 62.
Precipitated Fires, and pour in Sheets,
The blazing Torrent on the Tyrant's Head.

Well, though this Lady has not much Wit in
her Anger, she has a great deal of Learning: I
must own, this is a very Scholar-like Piece of Di-
straction. If Mr. Congreve replies, the Occasion
was extraordinary; and that the Sight of *Osmin's*
Murder must mightily affect her. Granting all
this, the old Saying will hold good against him:
Curae leves loquuntur, ingentes stupent: Here *Almeria's*
S Fit

p. 37. Fit of Fainting, and a good Swoon at the End on
would have look'd like Business, and have been
very natural upon the Occasion. I could have been
somewhat larger upon the *Mourning Bride*, but that
may suffice at present.

view, &c. I charg'd Mr. *Congreve* with two very lewd and
p. 16 scandalous Songs; but these he passes over un-
Love for mention'd. This is somewhat unfortunate: One
Love Tri- would have thought, if he had neither Modesty
umphant, make them, nor Reason to defend them, he might
p. 73. at least, have had a little Conscience to have given
them up.

A RE

A
R E P L Y
T O T H E
Short VINDICATION
O F T H E
RELAPSE and PROVOK'D WIFE.

THIS Author pretends I had little to charge him with upon the Subject of Immodesty, that *I come to no Particulars*, but only mention *Miss Hoyden with others for an vindic. Immodest Character*. By his Favour, I am particu-
 ar in the Matter objected, and since he calls for *view, &c.*
 I shall direct the *Reader* to some more Decencies *p. 144.*
 of this young Lady. To deny Matter of Fact in the *Relapse p.*
 Beginning of a Vindication is a little unlucky! *60, 62, 63.*
 This Gentleman is at a loss what I mean by Immo-
 desty, he knows of no Smut talk'd by Miss Hoyden;
 and makes the Fault mine to understand him in that
 Sense. Here's a Flight of Innocence for ye! One
 would think his Capacity was bound up to Virtue
 in an extraordinary manner; and that the bare No-
 tion of Ill could not get into his Head. By the
 way, I am sorry to find him thus undistinguishing.
 This Ignorance in a *Stage-Poet* does not look well.

Customary Swearing takes away the Sense of doing it, and I am afraid it may be applicable to other Matters. The *Vindicator* and his Brethren have an admirable way of defending themselves from Indecencies. If you detect them, they tell you 'tis your own Construction, and you may take it for your pains. As if the Knowledge of Good and Evil was criminal; and to shew one Fault, was to make another. It seems then the Deformity of Matters lies in the Organ, not in the Object, in the Idea not in the Thing. A Man had much better go into a Puddle than discover it. He that sees an Ulcer, or perceives an offensive Smell, is extremely to blame in his Senses! The *Vindicator* imposes on the Reader by affirming himself concern'd only in one Quotation more in my Chapter of *Immodesty*. For

Ibid.

View, &c.

p. 143,

144.

Relapse, p.

47, 51,

73, 74.

1. The general Reference may imply more. And besides, if it did not, I have given more Instances in *Loveless* and *Berinthia*, on the same Head, tho' not in the same Chapter. There are likewise more lewd Passages in his two *Plays* heighten'd with Irreligion; but these shall be post-pon'd a little.

p. 41.

I shall now examine his Defence of a Quotation from the *Provok'd Wife*. The Dialogue lies between Lady Brute and Belinda. Belinda says, *Why don't some Reformer or other beat the Poet for Smuttiness?*

L. Brute. *Because he is not so sure of our private Approbation; as of our publick Thanks. Well; sure there is not upon Earth, so impertinent a thing as Womens Modesty.*

Belind. *Yes, Mens Fantasque that obliges us to it. If we quit our Modesty, they say we lose our Charms. (There's his Defence.) And yet they know that very Modesty is Affectation, and rail at our Hypocrisy.* Here's admirable Encouragement for Virtue! The Ladies make a Grievance of Modesty, and declare it the most impertinent thing in Nature. Ay, but what do the Men say? Why, they say 'tis all Affectation

and

and Hypocrisy. And are not these charming Qualities upon the Discovery? A Pretence seen through is wonderfully engaging! The *Vindicator* confesses as much. He says the Men rail at the Women for their Modesty. I can't see how they should do otherwise, if they believe it nothing but Grimace. Here's a handsome Complement upon the Women. They are brought in guilty by both *Sexes*, they can't be sincere, it seems, without appearing vicious, nor deal clearly without Impudence, nor be honest without playing the Whore! But over and above the *Poor's* Courtship; these are powerful Motives to Modesty! What Woman would not be in Love with it upon this Description? The Credit of Affectation is strangely transporting, who would not take pains to be counted a Hypocrite? There's nothing of Complexion in Modesty: 'Tis only a little Paint laid on with a Trowel, it neither sits easy, nor looks natural: 'Tis foolish to themselves, and formal to other People: And now what Woman would not strive hard for such an Accomplishment as this? But on the other side, this is a comfortable Scheme for the *Town Sparks*. To speak in our Author's Military way. What Libertine would not press the Siege, and be at the Trouble of a little Storming, when he has Intelligence of a Party *within*; when he believes the *Bloody Colours* false, and there's Friendship in the very Defiance? Now had I not upon this Occasion some Reason to observe that Modesty was out of Fashion with our *Stage*, and the *Pink* much sunk since the Time of *Euripides*; I say since the Time of *Euripides*; for his Ladies always converse with all the Decency and Reservedness imaginable. They declare against intemperate Talk, and love Virtue both in the Thing and the Appearance.

I had ranged the *Profaneness* of the *Stage* under two Heads.

I. *Their Cursing and Swearing.*

II. *Their Abuse of Religion and Holy Scriptures.*

Upon the Head of *Swearing*, I observ'd the *Ramp*
lapse and *Provok'd Wife*, were particularly rampant
Vind.p. II. and scandalous. This, the *Vindicator* says, was done
 with a great deal of *Honesty* and *Charity*. So 'twas
 To report fairly, and tell People of their Faults
 is very consistent with both those Qualities. He
 goes on, and jests a little about *Bullies* and *Hackney*
Coach-men, and by the Gayety of his Humour
 you would think him extreamly innocent. But af-
 ter all this Unconcernedness, if his Crime should
 not be little, I am afraid his Conscience will appear
 so. However he complains he is mightily over-
 charg'd, and that *all the Stretch of the Profaneness*
Vind.p. II. lies in Lord Foppington's *Gad*, and Miss Hoyden's
I-Cod. Now *Hoyden's* Expression I take to be ranting
Swearing, neither does he deny it. And as for
 Lord Foppington, he adds *By*, to *Gad*; which in his
 particular way of pronouncing *o* like *a*, is broad
 and down right. This Gentleman would excuse
 himself by the Liberties of Conversation, and give
 several Instances of disguised Oaths. What means
 he by insisting so much upon Precedent? Does Cu-
 stom justify a Fault? Is Sin improv'd into Privilege
View, &c. and can a Man *Swear* by *Common Law*? Besides, all
 p. 55. *An.* the Instances mention'd, excepting *Par Die*, are less
 Cong. vid. Criminal than his own. And were it otherwise
 3d. Postul. no sort of Profaneness is fit for Representation; as
 p. 10. I have prov'd sufficiently already. This Author
 complains, *My Accusations against him almost always*
run in general Terms, &c. Well, if a List of Partic-
 ulars will oblige him, he shall have it. I did not
 take this Method for want of Evidence, I can as-
 sure him. The petty Oaths and Curses (as I sup-
 pose the *Poets* think them) together with the vain
 Invocation of the Name of God, I shall omit; to
 transcribe or point to them, would be tedious. But

for those of a blacker Complexion, though they must not be produc'd, the Reader may see them if he pleases: And then he may judge if I have done the *Vindicator* any Wrong by pronouncing them *arrant and scandalous*.

In the *Relapse* this horrible Rhetorick is spoken *Relapse p.*
 by Lord Foppington, Young Fashion, Seringe, Coupler, 7, 9, 11,
 and Miss Hoyden. To these we must add Justice 13, 28, 32,
 Gunbelly, who to make himself the better Magi- 33, 43, 44,
 strate, swears like a Bully with open Mouth. The 55, 61, 62,
Provok'd Wife is little better. Sir John and the Co- 65, 66, 74,
 nel swear with a great deal of Relish and Noise; 75, 77, 78,
 and Constant is not over stanch. Some of these Pa- 81, 87,
 ges have double Charges, and so have some in the 101, 102,
Relapse. Cursing and Fiends Language, is likewise 103, 105,
 very frequent in the *Provok'd Wife*. Now though *Provok'd*
 Oaths are not, Curses may be Blasphemy, *Fashion's* 10, 27,
 so in a horrible manner. This fine Gentleman 36, 37, 39,
 does not stick to curse the Author of his Being, *Relapse,*
 or making him younger than his Brother. But p. 44.
 this is not all the Blasphemy the *Relapser* has to ac-
 count for. And now at the Close of the Article
 must own my self surpriz'd at the Courage of the
Vindicator. That a Man thus ill prepar'd, should
 cast the Cause upon so bold an Issue, press for a
 second Hearing, and call for a Charge in Parti-
 culars!

The second Branch of the Stage's Profaneness, is
 the Abuse of Religion and Holy Scripture. How does
 the *Vindicator* excuse himself here? He says, *Before*
he fell upon me for an Abuser of Holy Scripture, he
should first clearly have prov'd, that no Story, Phrase
or Expression whatsoever in the Scripture, should be
either repeated, or so much as alluded to upon the
stage. In return to this, I must say, I have hinted p. 13.
 this pretty strongly already, and proved it by plain view, &c.
 implication. To argue the Point more at length, I Chap. 2.
 did not then think necessary. For what can be more
 evidently impious than to throw the most solemn

See 4th
Postul.

and the most trifling Things into the same Composition; to make *Religion* part of our Sport, and the *Bible* furnish out the Stage? I thought no Person professing Christianity, could have wanted Information in this Case. But since I find the *Poets* dispos'd to cavil, I have satisfied this Objection more at large in my *Reply* to Mr. *Congreve*. The *Vindicator's* next Attempt is very remarkable.

p. 14.

The Scripture (says he) *is made up of History, Prophecy, and Precept; which are things in their own Nature capable of no other Burlesque than what calls in question either their Reality, or their Sense.* To this I Answer,

1. That the *Vindicator* is out in his Notion of *Burlesque*. To *burlesque* a Book, is to turn it into *Ridicule*. Now this may be done without questioning the History, or mistaking the *Text*. To apply the Case: To doubt the Meaning of some part of the *Bible* may be done without a Fault. I confess, to question any *Facts* in *Scripture* would be to renounce *Christianity*. But then to make Diversion with them is still worse, and adds Contempt to Infidelity. Indeed, to take these Freedoms with Religion is a Sign of a slender Belief. We don't see *Comedy* garnish'd with *Parliament-House Speeches*. No. Where People are sure to be *punished*, they are careful not to *provoke*.

2. To believe the *Scripture* God's Word, and to play with it, heightens the Presumption. 'Tis a horrid Reflection on the Divine Wisdom; it supposes the Concerns of the other World over flourish'd, that a pompous Out-side is given to Things insignificant, and that the Weight of the Cause holds no Proportion with the Solemnity of the Court. Now that this Gentleman has several times brought the *Bible* to jest for him, is clear beyond all Contradiction.

3. The *Vindicator* is cast upon his own State of the Case. For his *Play* not only questions the Truth

of the *Scripture*, but denies it, and gives an Instance to prove the Assertion, and to give the more Credit to it, it comes from the best Character in the *Poem*. 'Tis done in a Soliloquy too, where according to our Author, *the Person who speaks is always supposed to deliver his real Thoughts to the Audience. vind. p. 76.* Amanda is the Person; lets hear her.

What Clottery Stuff are Men compos'd of?

the Account of the Creation's false,

And 'twas the Woman's Rib that they were form'd of.

Relapse,

p. 97.

This Lady, it seems, spoke this for the Good of the Publick; her Business, like *Worth's*, was to attract the Audience. Yes, the Design of a Soliloquy is to prevent Misconstruction, to direct the Understanding, and secure the Interest of Virtue. 'Tis possible the *Account of Man's Creation* might have been thought true, and the Meaning of the *Relapse* misunderstood, if *Amanda* had not been drawn out single for this Service. Well, but *the Gentleman who writ this Speech is gone to Muscovy. I hope* p. 21; not to tell them the *History of the Creation* is false; well, let him go, I think this *Town* may spare him. But though the *Man* is gone to *Muscovy*, the *Play* is here, and so is the *Author* too, who took the *ious Muse* into his Protection and made her free of his *Poem*. Suppose this new *Laureat* should write a treasonable Copy of Verses upon the *Czar*, and sheer off from *Mosco* when he had done. Suppose a *Brother Poet* of the Place should borrow them for his proper Use, and act and publish them for his own. Would it be a sufficient Excuse for the latter to alledge that they were only borrowed, that his Friend was gone into a remote Country; that *to his Knowledge he had too much Veneration for the Government to question its Authority, or sink its credit?* I am afraid such a Speech as this, would do but little Service at *Mosco*. It may not be amiss for the *Vindicator* to consider the Application, and the

the next Time he has any *Exercise* made for him to look a little better into the Contents.

We are now drawing towards Particulars. The History of *Adam's Fall* is wretchedly made use of *View, &c.* in the *Provok'd Wife*. *How the Scripture is affronted by this, the Vindicator can't tell; here's nothing that reflects upon the Truth of the Story.* No. Is the ridiculous *Rasor* no disadvantage to the Story? Does it not suffer by being mix'd up with Smut and Banter, and applied to a scandalous Purpose? If these Liberties don't reflect upon the Truth of the Story, I am sure they reflect upon the Significance on't, and by Consequence upon the Honour of the Author. But by the *Vindicator's* Favour, doubt it does reflect upon the *Truth of the Story*. For who that look'd on this Account as delivered by the *Holy Ghost*, would treat it thus disrespectfully? Who that believed himself akin to *Adam* would use his Memory thus coarsely, ridicule his Folly upon the Stage, and make a Jest of his Misfortunes? The *Vindicator* concludes the Page with a memorable Sentence, and gives us to understand, *That he shall always make a very great Distinction between his Respects to God and the Devil.* His Respects to God is somewhat familiar. But he mends the Matter. He makes a very great Distinction between his Respects to God and the Devil! Then it seems he has some Regard for both of them, some Respects for the Devil. Truly one would almost think so, by his Way of Writing, and if we may argue from the Interest he promotes, I am afraid the Bull of the *Distinction* will lie the wrong Way.

The *Vindicator* takes it ill of me for censuring the Liberties given to Lord *Foppington*. And he (he says) *I'm as angry with him for being for Religion, as before for being against it.* Not altogether. However here's a frank Confession, that he was against Religion before. Now by his managing, one would guess he had not changed his Side. For whatever

p. 49, 50.
p. 14, 15.

Vind. p. 15.

Ibid.

p. 16.

Whatever his Meaning might be, his Method is somewhat untoward. For does not Lord Foppington droll upon the Prayers, upon Sundays, and Sermons? Does he not do it in Earnest? The Vindicator grants all this. Is he check'd then by the Ladies, or expos'd upon the Account? Very slenderly, if at all. *Berinthia* rather prompts him, and *Manda* only asks him if there was good Preaching *Relapse;* at St. James's; and that she was the worst Company *p. 32, 33.* in the World at Church, being apt to mind the Prayers and Sermon. This is a poor Rebuke for such rampant Profaneness. And as the World goes, may easily be interpreted to Singularity, and Female Superstition. Ay, but Foppington's Manner of Speaking; together with the Character he represents, plainly instructs the Audience, that what he says *p. 16, 17.* of his Church Behaviour is design'd for their Condemnation, and not for their Imitation. 'Tis designed for their Diversion, if he pleases, which I'm mistaken if the Subject will allow of. Let Lord Foppington speak.

L. Fop. Madam, Sunday is a vile Day, I must confess; I intend to move for leave to bring in a Bill that the Players may work upon it.—A Man must have little to do there, that can give an Account of the Sermon.—But if I can't give an Account of the Ladies, I deserve to be excommunicated.—There's my Lady Tattle, &c. are the prettiest Company in view, &c. in the World.—One is strangely apt at Church to mind *p. 51.* what one should not do, meaning the Prayers and the Sermon. *Relapse,*
p. 32, 33

Now who can miscarry under such Instruction as this? A Man must be of a very low Form in his Understanding, not to see the Drift of the Author. This is Seraphick Satyr, all Light and Heat. Virtue must needs be refresh'd, and Conscience arm'd strongly, by such Admonitions! Instead of giving a frightful Idea of Profaneness, the Matter all turn'd into a Jest; and the Audience desired

View, &c.
p. 92.

View,
p. 62, 63
Answer to
Congreve.

p. 17.

View, &c.
p. 137.

p. 18.

Ibid.

to laugh at those Practices which will damn the
These are admirable Sentences to rally Religion
with, to furnish a young Libertine, and keep
theism in Countenance! So much for the *Man*
of Speaking. And as for Lord Foppington's Cha-
cter, that won't excuse him. As the Poet has
mag'd the Business, this Lord is not so contempt-
ble. For some of the best Raillery in the Po-
falls to his Share, as I have shewn already. Al-
were it otherwise, no Pretence of Character could
justify such profane Sallies. But these Poets, if they
can get a Fool, a Bully, or a Libertine, to fly
into Smut or Irreligion, they are safe enough. That
they can please and fence at the same Time; and
Character, as they fancy, is a Cover for the Trick.
But there is much more of Art than fair Dealing
in this Expedient. I wish they would consider
'tis the Poet that speaks in the *Persons* of the
Stage; and that he who makes a Man mad, must
answer for his Distraction.

The *Vindicator* can find no Reason for my Quarrel
to Young Fashion, unless 'twas because I took him
his Friend. Then I was much to blame. But the
worst is, this Gentleman contradicts himself in the
next Sentence; and says, *I accus'd his younger Brother*
for kicking his Conscience down Stairs. Well,

That's something; but not all the Quarrel. I com-
plain'd of him likewise for a finish'd Debauche
and exhibited a long Bill against him. This the
Vindicator is pleas'd to slide over: And instead of
defending his Libertine, finds fault with my call-
ing him his *Favourite*. And why so? Has he not
provided him a *Plot*, a *Fortune*, and a creditable
Figure? And are not all these Signs of good Will
and Inclination? Well, *but his Wife is likely to make*
his Heart ake. Indeed, so says the *Vindicator*. But
Young Fashion tells another Story. He is in
Fright about the Matter. Upon observing some
Signs of Extravagance in *Hoyden*, he says to his

(and then you may be sure he delivers his real thoughts to the Audience) 'tis no Matter. She brings the Estate will afford me a separate Maintenance. We Relapse; here's no Danger of Mortification. This So-^{p. 64.}

ogy is extremely Moral! It teaches the Art of carrying the Estate without the Woman, and makes a noble Settlement upon Lewdness.

The Vindicator complains, because I wont take ^{p. 18, 19.} Word in the Business of Pimping. Under favour,

does me wrong; I never questioned his Experience in these Matters. Since he puts me upon't, I am willing to believe him a good Authority in the Case: And that he is well qualified to pronounce upon the Growth and Improvement of this Mystery. What if the Profession fears somewhat higher than formerly, I hope 'tis not grown creditable? If

is infamous in a Peasant, 'tis more so in a Person of Figure? Why then is it not lash'd and stigmatis'd? Why han't we some of Plautus's and Terence's Discipline upon't? Why is the Poet's Fine

gentleman put upon this Drudgery? To use the ^{See Pref. Relapse.}

profession thus gently, and pay it so fair a Respect, is the way to make it soar still higher, and bring it more into Fashion. But the Vindicator's

ivilities to Pimping were not the only Thing which I objected: I observ'd that Worthby and Be-

ntbia made it an Act of Christian Charity, and ral-^{view, &c.} d profanely upon the Office. But 'tis not this ^{p. 51, 143.}

gentleman's Method to speak to the Difficulty. He tells me, 'tis a dull Thing to expect any

thing not dull from a Nurse. And why so? As ^{p. 19.}

nder People are entertaining sometimes. Why mayn't the Woman be a little Witty if she was

orn so, especially when she is to divert the Company? All Nurses are not Fools, any more than Poets are Wits. Besides, I did not expect any

great Matters from her in this Kind. But though she has not Wit, she ought to have Humour? So

at when she is out of Character in her Profane-

ness,

Relapse,
p. 96.

ness, and speaks contrary to Custom and Probability, when the Race and Spirit of her Discourses lies only in the Abuse of two or three solemn Expressions of Scripture, I say, when this happens 'tis pretty plain the Poet's Design is to treat the Audience at the Expence of Religion.

p. 20.

The *Vindicator* sets down some more of Nurse's fine Speech which I had omitted. She calls Basil Priest of *Basil*, and tells him, her Conscience flies her Face for taking his Advice; and that his Absolution is not worth an old Cassock. Now all these fine Sentences are only for Diversion. 'Tis nothing but cracking a Jest upon a Chaplain; and he should be very sorry to see the Day when such a Libel (where it has no Allusion to Religion) should be brought within the Verge of Profaneness.

Ibid.

And how does it prove a Jest on a Chaplain such a warrantable Piece of Raillery? Has not a Chaplain the same Commission and Business with another Clergyman? And if so, why should his Treatment be more different? If there's no Distinction in the Office, why should there be any in the Usage? But it may be said the *Vindicator* may think his Authority sunk upon the Score of Obligation; and that Eating and Drinking are better than Prayers and Sacraments.

Ibid.

But this Passage of Nurse's has no Allusion to Religion. That's strange! Is sporting in Scripture Phrase so foreign to that Subject? Has the Drolling of the Priest's Blessing, upon the Power of the Keys, and the Institution of our Saviour, no Allusion to Religion? If this Gentleman had the stating of Profaneness, 'twould shrink into a narrow Compass. It would be no easy Matter to talk amidst the Laity would have as little Sin left them as the Clergy would have fair Quarter.

Worthy's Address to the fine Procuress *Berthia*, must now be enquir'd into. Upon her Promise of a lewd Assistance, his Gratitude is wonderfully rais'd and devout. *Thou Angel of Light*

me fall down and adore thee. He says, if I had *vind. p. 22.*
noted her Answer, I had given a better Character *View, &c.*
him; and he thinks of my self. Truly, I would *p. 52.*
gladly oblige both of us, but I'm afraid 'twon't *p. 23.*
at this Time: However, let's hear *Berinthia's* An-
swer. *Ber. Thou Minister of Darknes get up again; Relapse;*
I hate to see the Devil at his Devotions. This *p. 91.*
to make amends for t'other. I can't perceive
now. One Man injures his Neighbour, and ano-
ther blames him for't; does this cancel the Guilt,
and make the Fact nothing? One Man speaks Blas-
phemy, and another reproves him; does this ju-
stify the Boldness, or make the Words unspoken?
but by this Answer, the Audience are put in mind *vind. p. 23.*
he is not supposed to deserve that Compliment. I can't
see that neither. Berinthia's Answer looks rather
like a Design of carrying on the Profaneness, and
continuing the Religious Banter. Her Character
loose throughout the Play, and she never says
ought that's good, unless to abuse it. The Poet
might easily see, that Instruction in her Mouth
was most likely to be misunderstood and miscarry.
There's no Occasion for much quoting, the next
lines will shew us how significant her Advice must
needs be.

Well, (says Worthy) my incomparable Berinthia,
now shall I requite you?

Ber. O ne'er trouble your self about that: Virtue *Relapse.*
alias Pimping) is its own Reward. There's a Plea- *ibid.*
re in doing good, which sufficiently pays it self. Here's
Lecture of Philosophy well apply'd! This is an
admirable Lady to correct ill Sentences, and give
to the Audience! And yet the Jest on't is,
the Man's not pleas'd because I did not commend
him for his Care. Truly he must excuse me, I am
not so full of Panegyrick as this comes to.

I cited L. Brute for saying the Part of a down-
right Wife is to cuckold her Husband. The Addi-
tion of setting it down as a Precept is all his own,
and

and so consequently is the *soul Play* too, as w
appear by the *Lady's Words*.

Pro. Wife, Belinda—I could almost resolve to play the down-
right *Wife* and cuckold him. Is not to play the
p. 3. *View, &c.* Knave, and to play the Part of the Knave the
p. 54. same Thing? This, tho' it does not imply Deceit
and Precept, it supposes general Practice, Truth
in Notion, and Propriety of Character: And as
Man cannot be said to be a Knave, without play-
ing knavish Tricks; so by the *Poei's* reasoning,
Woman can't be said to play the downright *Wife*
unless she injures her Husband. This is a great
Vind. p. 23 Compliment to the Ladies! And whether the *Vin-*
dicator has Reason to ask their Pardons for lying
Jest or in Earnest, the *Reader* must judge.

p. 24. He owns Lady Brute in her next Reply, saying
that which at first *View* seems much more liable to Ex-
ception. This Confession is more than ordinary
let the Lady speak.

L. Brute. Why, after all there's more to be said
for't (for Adultery) than you'd imagine, Child.
I know, according to the strict Statute Law of Religion
I should do wrong; but if there were a Court of Chancery
in Heaven, I should be sure to cast him.

Belind. If there were a House of Lords
might.

L. Brute. In either I should infallibly carry my
Cause. Why he is the first Aggressor. (It had been
worse if he had been the second.) Not I.

Pro. Wife, Belind. Ay, but you know, we must return good
for evil.

p. 4. *View, &c.* *L. Brute.* That may be a Mistake in the Transla-
p. 54. tion.

Thus the Justice of God, the Court of Heaven
s. Mat. v. and the Precepts of our Saviour are ridiculed.
And what can make Satisfaction for these horrible
Outrages? Not all the Blood in a Man's Veins.
The Mercy that pardons such Boldness, had need
be infinite! But the *Vindicator* has taken care to

Raillery should not be mistaken for her serious O- Ibid.
 tion. She tells Belinda, I shall play the Fool and Prov. Wife;
 on, till I make you begin to think I am in Ear- p. 4.

This is an admirable Defence! The Woman
 asphemes in Jest, and diverts the Company with
 the Bible, and therefore all's well; and the Poet Ibid.
 must be commended for his Caution! I perceive God
 and Religion are very significant Things with some
 people!

To disengage Young Fashion from his very pro- Relapse,
 ne Application of Providence, he says, every p. 19.
 dy knows the Word Providence in common Dis- View, &c.
 urse goes for Fortune. A Man that's sinking will p. 55.

catch at a Weed. I am sorry I must spend my time
 about Words, especially in so plain a Signification.
 At since the Business must be undertaken, I shall
 endeavour at a brief Satisfaction. We may observe Cic. de
 en, that Tully, in his Philosophical Tracts, di- Nat. Deor.
 nguishes Providence from the Epicurean System l. 1. p. 4670

of Chance and Fortune. Providence and Divine p. 4732,
 Administration are with him the same Thing. The 4764 Ed.
 Emperor Marcus Antoninus Philosophus has this Re- Du Pays.

gious Expostulation, τί μοι ζῆν ἐν κόσμῳ κενῷ θεῶν,
 παροικίας κενῷ; Who would live in a World unin-
 habited by the Gods and Providence? Now for a
 little English Authority. Sir Roger l'Estrange in
 his Asop's Fables, uses the Word Providence fre- p. 68, 73.
 quently for the Government of the World by the & alib.

city; but no otherwise that I remember. And
 more particularly in the 187 and 211 Pages, he
 takes the Notion of Fortune and Providence di-
 stinct, and opposes the one to the other. This
 Gentleman is well known to be a Master of
 style, and therefore I chuse to instance in him.

Mr. Dryden, another good Judge in Language,
 uses Providence in the same Sense, tho' not upon so
 good an Occasion. To conclude: The Relapser Don Se-
 himself shall come in Evidence, and attack the bast. p. 51:
 Indicator for once. Enter Bull. Mock Ast.
 p. 36.

T

Bull,

Relapse,
p. 97.

Bull. What Providence orders I submit to.

Nurse. And so do I, with all Humility.

Coupler. Why that now was spoke like good People.

Thus we see from *Bull's* Religious Character from *Nurse's* solemn Acquiescence, and from *Coupler's* Reflection, the *Relapser* takes Providence for Divine Appointment, and the Pleasure of the finite Being.

Berinthia comes again; and here the *Relapser* has shewn us what speed we may expect from him when he strikes out. This Lady was *Worthy's* Procuress. To succeed in her Business, she tells *Amenda*, *He (Mr. Worthy) used you like a Text, took you all to pieces, but spoke so learnedly—* *One might see the Spirit of the Church was in him.* Now *Vind. p. 26* why does the *Vindicator* deny his own Words, and affirm, the *Woman is not liken'd to a Text in general, or any other Way?* He had much better drop the Cause, than plead it thus untowardly. To return to the *Relapse*. *Berinthia* goes on in Pulp Phrase, and pursues her Employment very intelligibly. At last she mentions *Use* and *Application* and brings them up to the Point of Debauchery. By her talking, you would think there was little Difference between Lewdness and Religion. As that Whoring and Preaching, a Church and Bawdy-House might be treated alike. This first Discourse the *Vindicator*, out of his great Modesty, calls an inoffensive Simile, and says it abuses the Body.

Relapse,
p. 69.

Berinthia concludes in Blasphemy, and joins the Atheist and the Procuress together. Now consider (says she) what has been said, and Heaven give us Grace to put it in Practice; that is, to take *Berinthia's* lewd Counsel, to prostitute her Virtue, and turn Whore. These Words would be always present upon the Stage, but the Application of them here is flamingly blasphemous. The *Vindicator*

Relapse,
ibid.
&c.
p. 55.

Defence is remarkable. He grants *these Words are p. 27.*
often used at the Close of a Sermon, and therefore per-
haps might as well have been let alone. It seems the
 Case is somewhat doubtful, he is not sure but that
 Man may as well blaspheme as let it alone! One
 had need of Patience to read this. But St. Mi- *St. Jude.*
 chael did not rail upon the Devil, and therefore I
 shall pass it over. His lame Excuse from the Cha-
 racter and Manner I have disprov'd already. This
 Corinthia has a very scandalous Soliloquy; she *Relapse;*
 thanks Heaven for her Impudence, and is nause- *p. 49.*
 ously bold and profane: Which, besides the Irre-
 gion, is an odd way of treating her Sex and Fi-
 gure.

We are now come to *the Abuse of the Clergy.*
 And here the *Vindicator's* Method of Purging him-
 self is extraordinary. He runs a great Length of
 Tyranny upon the Rights and Privileges of the Cler-
 gy. I perceive the little Justice I endeavoured to
 do that *Order*, won't down with him. By his Rea-
 soning, one would think the World strangely Priest-
 ridden, and all Ages, Countries, and Religions,
 extremely to blame! If you'll take his Word for't,
Riches, Plenty and Power, are very improper Things p. 30.
 for a Churchman. And yet this Gentleman owns
the Institution of the Clergy to be the most effectual ibid.
Means of promoting our Happiness in this World, and
the other. Say you so? Then sure they ought to
 have a Share in the common Advantages. Ac-
 knowledgment should always bear some Proportion
 to Obligation. Where's the Gratitude, or even
 the Justice of acting otherwise? If *Riches* and
Power are Things desirable, why should not the
 Clergy come in with the rest; if they are not, why
 are they grudged them? To put the Priesthood un-
 der a Disadvantage in the *State*, only for having
 God's Commission, is an odd way of shewing our
 Religion. 'Tis somewhat hard a Man should be
 barr'd the Conveniencies of this Life, for helping
 his

his Neighbours to a better. To proceed. Are not the Clergy of the same humane Nature with other People? Have they not the same Necessities for this World, and the same Conscience and Discretion to use it? Generally speaking, *Poverty* does as ill with a *Priest* as with a *Poet*. 'Tis apt to sink the Spirits, to make the Mind grow anxious and feeble in the Discharge of Function. If *Riches* are so invincibly dangerous, why don't the Christian *Laity* part with them, and like *Crates*, throw their Gold into the Sea? But does not this Plea for the Churches *Temporals*, reflect on the Author of Christianity; or as the *Vindicator* too lightly expresses it, does it not suppose, that *Christ and his Apostles* took the Thing by the wrong Handle? By no means. The Case is not the same. The *Apostles* had

Vind. p. 30, 31. *Acts* iii. 8. Power of working Miracles to hold up their Character, and make way for their Doctrine. They could cure Diseases and inflict them; kill and make alive, punish and oblige in the highest Manner. They had Nature at their beck, and Omnipotence about them. Such Credentials needed no other Recommendation. Such illustrious *Poverty* outshines imperial Grandeur, and makes a Cottage look nobler than a Court. But this glorious Assistance was lent but for a few Ages. When Christianity was once established, and Princes converted to the Faith, the End of Miracles went off, and the Power was recalled. From this Time the Church was left in some Measure to humane Providence, and Civil Policy. When the Heavens were thus shut in; and the other World withdrew, there was more Occasion of Recourse to this. Not temporal Advantage, and secular Support, grew much more seasonable, and the Church was obliged to preserve her Authority by some of the Methods of Civil Governours. But the *Vindicator* says Religion is not a Cheat, and therefore has no Need of Trappings. A Judge is no Cheat neither. 'Tis well known

and v. 5, 10. and xxviii. 8. 1 Cor. v. 5.

p. 39.

known he has a good Commission. To what Purpose then are all these Formalities of the Court; all this Expence in Solemnity and Retinue? Can't the old Gentleman come like an *Utopian Syphogran-Moor's U-* ^{top.} *gr*, with a Wisp of Grass upon a Pole. Away, cries the *Vindicator*, with all this unnecessary State. Why must the Charge be given in Furs and Scarlet, when the Law will operate every jot as well in Leather? However, this Gentleman will have it, that an *Ambassador who comes with advantageous Propo-* ^{ibid.} *sals, stands in no Need of Equipage to procure him Respect.* This Project would save a great Deal of Money? But there are few Princes of his Mind. What does the *Vindicator* mean by all this good Husbandry? Would he have an *Ambassador* travel like a *Carrier*, with a *Port-manteau* behind him? Such Equipage would represent strongly, and give a noble Idea of his Business. In short, as Things stand, Government of all Kinds require somewhat of Figure. Appearance goes a great Way in the Expediting of Affairs. Naked Reason won't always do. The Generality must have their Senses struck, and their Imagination affected. Thus Authority is best refresh'd, and the Ends of the Institution secured. For this Purpose Miracles were wrought; and when they cease, 'tis proper to apply to the usual Expedients.

And now I shall venture to confront the first *Vind.p 31.* *Article of his Heresy*, as he calls it, with this Truth, viz. *That the Shepherd who has least Meat at home in his House, has most Business:* For Indigence has a very working Head; and a Man is always most full of Care, when he does not know how to live: And for the same Reason, he that has the best Fortune, may be most at leisure, because he has others to manage his Affairs.

The *Vindicator* in his second Article discourses of *p. 32.* *Sauce and Sops, &c.* But he has cook'd the Allegory so odly, that I know not well what to make

on't. If he reasons from the Kitchen upon these Subjects, he must talk by himself. His third Article I have spoken to already, and am now to consider it farther. For

p. 38, 39. The *Vindicator* pretends, That *Piety, Learning, Charity and Humility, would secure the Clergy from Neglect, much better than Power and Revenue.* Upon a View of the whole, one and t'other will be found to do very well together. For first, If *Piety* and *Power* are not to be reconcil'd, and a Man must either throw up his Fortune or his *Cred* the Laity will be oblig'd to the same Resignation. The Inclosures of Property and Privilege must be broken down, and all Things laid in common. But if 'tis possible for a Man to be pious with a Penny in his Pocket, the Clergy I suppose may be so, with as little Difficulty as their Neighbours. Then as for *Learning*, Poverty and this Advantage are inconsistent. As the World goes, there's little Knowledge to be had without Money. A Man may get *Honesty* for nothing; but if he will have any Sense to't more than ordinary, he must pay for't. There are some few Exceptions to this Rule, but generally speaking it holds true. To go on. *Charity* is much better exercised with *Revenue* than without it. 'Tis true, a Beggar may have as large a Soul as a Prince. But Will without Power, is neither so clear nor so serviceable. He that can go no farther than a good Wish, is oftentimes only kind in his Conscience, and a Benefactor to himself. For where the Heart is invincible, the Obligation must be so too. But Power brings secret Goodness into Light, and makes it appear unquestionable. And to come closer to the Subject, I believe if the *Preacher* could dine all the Poor of the *Parish* every *Sunday*, his Sermon would be more significant. His Table would assist his Pulpit, and his Charity reinforce his Reasoning. They'd first come to him for the *Loaves*, and then

the *Doctrine*. And lastly, as for *Humility*, I agree with the *Vindicator*, I think it most necessary, and that no Man can be a Christian without it. But whether I have the same Notion of this Virtue with our Author or not I can't tell. To be humble, a Man is bound not to be full of himself, or grow stiff upon any Advantage, but give all the Glory to God. He must be fair in Conversation, not despise the least Mortal, but rather stoop to oblige those upon lower Ground. Thus without doubt all Clergymen, and all Christians are concern'd to be humble. But to be servile and sycophantish, to humour Pride, and blow up Conceit, this is quite another thing. There's neither Humility, Discretion, nor so much as Honesty in such Management. 'Tis little Knavery, and parasitical Meanness; and Churchmen, of all People, should stand clear of so uncreditable an Imputation. Now is this Sort of Humility the *Stage* would put upon them. The *Vindicator* and Mr. Congreve are wonderfully for an humble Clergy: And so are some of the proudest Men I ever met with. If 'tis said the Clergy are bound to be *Exemplary*, I willingly grant it. But Example supposes other Persons concern'd besides those who set it. If the Clergy are to be Examples, 'tis because the *Laitie* are bound to follow them: And in Humility too, as well as in other Duties. For if the *Teachers* are bound to be humble, the *Hearers* without question are under the same Obligation. The Argument might be press'd farther, but I rather chuse to leave it with the *Reader*. And since we are on the Subject of Humility, the *Vindicator* and Mr. Congreve would do well to think on't. If, as this Gentleman observes, *He who teaches Piety and Morality to the World, is a great Benefactor to Mankind*: Then by the Rule of Contraries, he who teaches Immorality, must be as great a Nuisance. He who makes his Business to exterminate Virtue and Conscience,

Congreve
amend.

and debauch both Practice and Principle, must needs be a Misfortune to the Age. Unless they can clear themselves of this Imputation, they ought to be wonderfully modest and unpretending. To be the Author of irreparable Mischief; to destroy the Innocence of Life, the Securities of Government, and the Expectations of the World to come are powerful Reasons for Humility. Those who in any Measure lie under this Charge, can hardly bend too low, or think themselves lesser than really they are.

Pro. Wife, The *Vindicator* would make us believe, that
p. 45, 46, Sir *John Brute's* debauching in a *Gown*, was no Abuse
51, 52. of the Clergy. That's strange! I take it that
View, &c. Company were merry with the Disguise. 'Twas
71. the Habit and Function which made the Scene diverting. The Oaths and Lewdness would not have made half the Musick in a Lay-Character: And the *Constable's* Jests would have been but heavy upon another Occasion. Besides, Sir *John* is made to abuse his pretended Brethren, and the Justice falls in general upon the *Order*. And is it no Difference
Pro. Wife, vice to be thus executed in Effigy, and made
45, 51. Madman by *Representation*? If a lewd Person could steal his Neighbour's Shape, and then play all his Pranks in't, I suppose he would have no Thanks for his Pains. When the Badge of a Man's Office which should give him Credit, is shewn ridiculous I fancy he has Reason to complain. If the *Vindicator* is of another Mind, let him practise the same Liberty upon a *Judge* or a *Lord Mayor*, and see how the Jest will take.

View, &c. I observ'd upon the *Relapse*, that *Bull* the Chaplain, wish'd the married Couple joy, in Language
71. horribly Smutty and Profane. I confess, I could not
Relapse, 74 go on with it. And what says the *Vindicator* to this? Why he plucks up his Spirits, and lays it all upon the Board; no Body could have transcribed a foul Passage more honestly. And now who would
p. 35. suspect

spect the Man to be otherwise than Innocent? Thus some People, when they are going to put a Trick upon you, strip their Arm bare, and pretend strongly to fair dealing. But here the Matter was too gross for a cleanly Conveyance. To argue this Point any farther, would be an ill Compliment to the *Reader*, and therefore I shall pass over. I charg'd the *Relapse*, *Preface* and *Play*, *View, &c.* with a great deal more scandalous Abuse of the *p. 71, 151.* Clergy; but this the *Vindicator* is pleas'd to overlook. And as to the irreligious Part, he only says, *p. 35.* *is just as profane as the rest*; which though it may not come up to the Merits of some Passages, is Character bad enough in all Conscience.

We are now advanc'd to a new *Chapter*. And here the *Vindicator* would fain know which way I make it appear, *That Constant is his Model for a* *p. 44.* *fine Gentleman, and that he is brought upon the Stage for Imitation*. This Demand is easily satisfied. That he stands for a fine Gentleman, is evident from his Sense, his Breeding, and his Figure. Now these Circumstances, with the fair Treatment he meets with, make him a *Model for Imitation*. This Consequence follows naturally from the Advantage of his Character. For most young People of any Pretences, love to be counted fine Gentlemen. And when Vice has Credit, as well as Pleasure annex'd, the Temptation is dangerously fortified.

The *Vindicator* tells the Reader, *That this honest* *p. 45.* *Doctor does not understand the Nature of Comedy, tho' he made it his Study so long. For the Business of Comedy is to shew People what they should do, by representing them doing what they should not do. Nor is there any Necessity to explain the Moral to the Audience.* For all this Liveliness, I'm afraid this honest Poet, neither understands Comedy nor himself, and that's somewhat worse. Not himself, because he contradicts what he wrote before. For in the Beginning of his *Vindication*, he acquaints us, how careful

p. 45.

careful he was to explain the *Moral* for fear of Misconstruction. Yes; for fear the *Boxes* and the *Pit* should misinterpret him. But now the Tale is quite turn'd, and there's no Need of a Philosopher to unriddle the Mystery.

Fox Ep.
Ded.

2. He mistakes the *Nature of Comedy*. This we may learn from *Ben Johnson*, who acquaints the *University*, That he has imitated the Conduct of the *Antients*: In whose Comedies the *Bawds*, &c. yea and oftentimes the *Masters* too, are mulcted, and that fitly, it being the Office of a Comick Poet to imitate *Justice* and instruct to *Life*. Is it the Office of a Comick Poet to imitate *Justice*, &c. then certainly Rewards and Punishments ought to be rightly apply'd: then a Libertine ought to have some Mark of Discipline and Disgrace? To say the *Business of Comedy* is to shew People what they should do, by representing them doing what they should not, is a pleasant way of arguing! What, is the Stage to be read backwards, and construed by Contradiction? When they talk Smut must we understand them in a Sense of Modesty, and take all their Profaneness for pious Expression? Then by the same Rule, when they say any thing that's good, we must conclude they have a lewd Meaning. This is an admirable Compass to sail by; such piloting must needs discover all the Rocks and Quick-sands in the Voyage! This undistinguishing Method at the best, would be like pulling up the Buoys, quitting the Helm, and leaving the Passengers to steer at their Discretion. But as the Poets manage the Matter, 'tis still more dangerous. For to shew a *Religious Person* ridiculous; to give Figure and Success to an ill Character, and make Lewdness modish and entertaining, is the way to mismark the Nature of Good and Evil, and confound the Understandings of the Audience. 'Tis the way to hide the *Flaws* in Behaviour, to varnish the *Deformity*, and make the

See View,
&c. 98,
100, 107.

Vind. p. 46.

Blemishes

emishes look shining. The *Vindicator* insists, That
 constant says nothing to justify the Life he leads, ex-
 pt, &c. What needs he? He is sufficiently justi-
 fied in his Character and Usage, and in not being
 punish'd. Let's have the rest. He does not justify Page 47.

the Life he leads, except where he's pleading with Lady
 virtue to debauch her, and sure no body will suppose him
 here to be speaking much of his Mind. Why not?
 Does a Man who argues against Conscience, and
 talks like an Atheist, never speak his Mind? If a
 libertine pleads in his own Defence, why must he
 not be suppos'd to be in earnest? Besides, how
 could *Constant* expect to carry the Cause, unless the
 colours look'd fair, and the Reason probable? To
 give this Spark his due, he makes the most of his
 matters. He endeavours to inform the Lady,

that Virtue consists in Goodness and Pity, not in snar- Provok'd
 ing sirait-laced Chastity. That Honour is a Phantome, Wife,
 and that the Importance of it lies in the Custom of the Page 34.

country, not in the Nature of the Thing; and pre-
 tends Precedents for a contrary Practice. In short,
 Hobbs and Spinoza could scarcely have said more for
 him. This is admirable Instruction! And Lady *ibid.*

virtue for all the Shrewdness of her Answers, con-
 fesses herself puzzled, and suffers the Intrigue to
 go on. In a word, if the young Ladies (the *Vindi- Provok'd*
tor takes such Care of) have nothing but this *Wife*, 35.

dialogue for their Security, I should think them in
 dangerous Condition. And here I can't but take *Vind p.47.*
 notice how the *Vindicator* contradicts himself again.

He makes the Lady turn Philosopher, and gives an *Vind.p.45,*
 interpreter to the Poppet-Show. 47.

I tax'd his *Bellinda* for confessing her Inclination *View, &c.*
 to a Gallant. For this he calls me an unfair Adver- 95.

ry, as if I had misreported him, adding withal, Page 47.

that *Bellinda* only says, If her Pride should make her *Vind.p.48.*
 marry a Man she hated, her Virtue would be in danger

from the Man she lov'd. His Play will soon decide
 this

this Controversy, and shew on which Side the U
fairness lies. *Bellinda's Words* are these:

Provok'd Bellind. to Lady Brute. O' my Conscience were
Wife, p. 64. not for your Affair in the Ballance, I should go near
pick up some odious Man of Quality yet, and only to
poor Heartfree for a Gallant. This very Bellinda

Provok'd little before advises Lady Brute to surrender her
Wife, p. 45. Virtue to Constant. The Lady requites her in
suitable Encouragement.

Ibid. Lady Brute, If you did commit Fornication, Chi
'twou'd be but a good friendly part, if 'twere only
keep me in Countenance whilst I commit— So, it seem
she must turn Whore out of good Breeding. The
two Ladies, in a private Dialogue, where we mu
suppose their Hearts are open, are extreemly in
structive and civil to their Sex! Lady Brute inform
her Neece, that the Men are most of them Atheist
and believe the Women to be no better; that
a Woman of Reputation, is meant no more than
Woman of Discretion. To this Accusation the La
pleads guilty, and confesses, That Want of Inve
nation seldom protects any of her Sex. And as for
Fear, 'tis too weak a Restraint to hold them long.
And were it not for their Cowardice, they would
likewise venture upon all the masculine Vices
Provok'd Fighting, Swearing, Blaspheming, &c. Here you ha
Wife, p. 65. the Secrets of the Cabinet, and Truth and Ceremo
in abundance. This Author in his *Vindication* cou
Vind. p. 44, the Sex in his own Person. With all due Respect (sa
45. he) to the Ladies, a Bishoprick may prove as weighty
Reward, as a Wife, or a Mistress either. It seem
then in the Scale of this civil Gradation, a Mistress
that is a Strumpet, is a weightier Reward than
Wife. Truly I think the *Vindicator* pays his Res
pects to the Ladies in this Place, almost as un
towardly as he did to the Devil before.

To conclude with the *Provok'd Wife*. The M
of Figure in this Play, (excepting the Justice, w
mak

akes but a short Enter) are profess'd Libertines,
 and pass off without Censure or Disappointment. I Provok'd
 ant Sir John's Character has some Strokes of Dis- Wife, p. 76.
 urement, but he's made pretty easy at last, 77.
 d brought to no Penance. The Women have
 me of the same Inclinations; and the same good
 luck with them. 'Tis true, Lady Fanciful miscar-
 es in her Design; has her Disguise pull'd off, and
 ls under some Confusion. But then we are to
 ke notice, that this Lady was the most modest of
 e Company. Whatever her Thoughts were, she
 s the Discretion to keep them in Reserve. This
 queamishness, 'tis possible, drew down the Seve-
 y of the Poet. Had she been as bad as the rest,
 e might have fared better. But it seems, a Pre-
 nce to Virtue is an unfufferable Boldness, and she
 ust be punish'd in *Terrorem* to her Sex.

This sort of Management puts me in Mind of
 r. Dennis's Ingenuity. He frankly confesses Lewd-
 ss promoted by the Stage. This is clear dealing:
 and I suppose, the main Reason of his saying that
 e *Play-house* contributes so much to the Happiness
 f the Nation.

We are now come forward to the Remarks upon
 e *Relapse*. And here the *Vindicator* does as good
 confess he has made many foolish Mistakes in his *vind.* p. 56.
 lay. And by a peculiar Happiness in his Under- 57.
 anding, seems both sensible, and satisfied with it.

The *Vindicator* pretends much to Morals and In-
 struction about *Loveless* and *Amanda*, but can't for-
 ear running upon the old *Haunt*. For after having
 ade himself merry with a *Venison Past*y and a *Tan-*
ard of Ale, he falls a quoting the *Lord's Prayer* p. 61.
 out his *Play*, and in different Characters, to make
 sensible of his Devotion.

He goes on in the Relation of his *Fable*, quotes,
 ead us not into Temptation once again; and says,
 oveless had no farther Occasion for that *Petition*. I p. 65.
 ish the Poet is not of *Loveless's* Opinion. His
 making

making bold with so solemn a Sentence upon light a Subject, is somewhat to be suspected.

p. 65, 69. He informs us that *Loveless* and *Amanda's* Virtue was built upon a Rock; and rais'd upon the utmost Strength of Foundation, and had Religion, &c. to defend it. And yet this Pious Couple are for *Mabmet's* Paradise, and wish for immortal Sensualities.

p. 71. He would make *Loveless* and *Amanda* the chief Characters by the Importance of the Design. The Importance of his Play is Diversion; and to gain this he has broke through the Rules of the Drama. But let his private Design be what it will, I still say *Young Fashion*, *Lord Fopplington*, and their Party make the principal Figure in the Play: The Plot, the Fortune, and the Conclusion, the greatest Part of the Play, and of the Persons too is on their Side. As for poor *Loveless*, he sinks too in the Middle of the *Fourth Act*, and you may go look him. Here the *Vindicator* could not find in his heart to quote fair; however he makes a Shift to say, that if the Play had sunk in the *Fourth Act* too, it had been better than 'tis by just Twenty per Cent. If he does not mean Pounds I agree with him, so far as to own that it had sunk in the *Third Act* it had been more valuable. For some *Entertainments* like dirty Way, are always the better for being short. However, does not this Confession prove the Truth of my Remark, and that *Loveless* was a Character of inferior Consideration? Does the main Concern use to die so long before the *Epilogue*, and the chief Person go off when about a Third of the Play is remaining?

p. 73, 74. The *Vindicator* gives a home Thrust at Parting but his Weapon like *Scaramouchy's* is made of Rush. He complains mightily of unfair Dealing and pretends I have ridiculed the Morality of the Scene between *Worthy* and *Amanda*. Thus he endeavours to cast a Mist before the Reader, but Man must have bad Eyes not to see through it: For

this Reflection upon *Worthby*, I was not examining the *Moral*, but the *Dramatick* Virtues of his *Play*. This was so plain that 'twas impossible for the *Vin-view*, &c. *ator* to overlook it. I say my *Remarks* in this p. 218, were only upon the Manners in a *Poetick* 226, 227. sense. My Business here was to shew the Inconsistency of *Worthby's* Character, and the Unlikelihood of his Reformation; indeed what can be more improbable than so suddain a Change in Behaviour? This Spark immediately before his Lecture of Philosophy had told *Amanda* that *Sin no more was a Task* p. 100. *hard for Mortals*. This by the way, is a bold *John* viii. contradiction of our *Saviour*, 'tis impious in the assertion, and lewd in the Application; so few Words can hardly be charged with more Profaneness. Here the *Relapser* calls the Sense of the *Scripture* in question, charges the *Text* with Untruth, and *Vind* p. 14. does that which by his own Confession amounts to *carlesque*.

To return to *Worthby*; What can be more improbable than so profane and finished a *Debauchée*, so weak in Principle, and so violent in Passion, should run from one Extream to another? Should break through Custom, and metamorphose Desire to so short a Warning? To solicit Rudeness, and talk Sentences and Morality, to be pious and profane in the same Breath must be very extraordinary. To be all Pleasure and Mortification so just together, a Mad-man one Minute and a Hermit the next, is one would think somewhat forced and unnatural: It looks at best but like the Grimace of a Disappointment; the *Fox's* Virtue when the Grapes were above his Reach. To make a Libertine talk like *Plato*, or *Socrates*, is Philosophy misplac'd, 'tis good Advice, but out of Character; the Soil and the Plant, the Man and the Morals won't agree.

Thus it appears the Blot he makes so much a Noise with, lies in his own *Tables*; whether I have p. 73, 74. hit it, or not, the *Reader* must judge. I am glad p. 78.

to hear him talk of *his Grave*: 'Twas a seasonable Thought, and I heartily wish it its due Improvement; such a Consequence would be of great Service, both to himself and the Publick. For the I am well assur'd, he would neither write *Plays*, nor defend them, at the rate he has done.

I have nothing farther with the *Vindicator*; but before I conclude, I shall speak to one Objection propos'd by the *Defender of Dramatick Poetry*, and Mr. *Dennis*. These Authors endeavour to justify the *Theatre* from the Silence of the *Scriptures*. "The

Defence of " Word of God (say they) has no where condemn'd
Dramat. " *Plays*, the *Apostles* who were particular in other
Poetry, p. " Cases, have given the *Stage* no Reprimand
 40, 43, 55, " nor Christians any Warnings against it: And
 56. " which is more, St. *Paul* makes no Difficulty
The Useful- " citing *Menander* a Comick *Poet*, which he would
ness of the " not have done unless he had approved both the
Stage, p. " Author and his Business too." This is the Sum
 138, 139, " what they offer. Now the Plea of St. *Paul*'s citing
 &c. " *Menander*, is extremely slender. Every foreign Sen-
 tence in *Scripture* is not commended by the bare
 Mention. The Devil's Maxim of *Skin for Skin*, &c. is
 set down but not for our Imitation. I grant this Verse
 of *Menander* is Moral, and Sententious; and without
 doubt St. *Paul* cited it to put the Christians upon
 their Guard, and that they might be asham'd to fall
 short of the Instructions of the *Heathens*. But to
 infer that St. *Paul* approved all that *Menander* had
 written, and that the *Apostle* recommended *Plays*
 to the *Corinthians*: To conclude all this from one
 Quotation, is prodigious Consequence. This Li-
 titude would justify the *Stage* to purpose, and make
 the lowdest Authors pass Muster. There being few
 Books so entirely vicious as not to afford an inof-
 fensive and significant Period. I don't speak this
 with Application to *Menander*, for as *Plutarch* ob-
 serves, he was with Respect to *Aristophanes*, a very
 modest *Poet*. Besides this very Quotation, That ev-

Comm

Communication corrupts good Manners, diserves the Purpose 'twas brought for. 'Tis a sharp Rebuke of the Licentiousness of our Stage, and a plain Discountenance of so scandalous a Diversion.

To proceed with the Objection. I affirm that Plays are plainly condemn'd in *Scripture* upon two Accounts. I say they are clearly condemn'd, tho' not by exprefs Prohibition, yet by Principle and Consequence, which is the same thing.

1. They are condemn'd upon the Score of *Idolatry*; they were Parts of *Pagan* Worship, and under that Notion unlawful to Christians. But this Reason expiring in a great Measure with the *Heaven* Religion, I shall insist on it no farther. However it proves thus much, that the Unlawfulness of every Liberty is not particularly mark'd in *Scripture*. For in the *Apostles* time, Mr. Dennis allows ^{p. 140;} Plays were idolatrous and unlawful; and yet we see ^{142.} the holy Text does not declare against the Theatre by Name.

2. The Stage, (particularly the *English* one) is condemn'd in *Scripture* upon the Score of Smut and Profaneness; upon the Account of the Danger and Indecency of such Liberties. We are strictly commanded in *Scripture* not to Swear at all, to put away ^{St. Mat. v.} all Blasphemy and filthy Communication out of our ^{James v.} Mouth; to serve God with Reverence, to be Sober and ^{Ephes. v.} vigilant, to pass the Time of our sojourning here in Fear, ^{Colos. iii.} and abstain from all Appearance of Evil. And in a ^{Heb. xii.} word, To have no Pleasure in scandalous Practices, ^{I Pet. i.} Fellowship with the unfruitful Works of Darknefs, ^{I Pet. v.} ^{I Thes. v.} ^{Rom. i. 32.} ^{Eph. v. 11.} but rather reprove them. Here's Evidence enough for all Reason, these Admonitions are full against our Stage. Not one Play in forty can stand the Test of so much as one single Text. Bring the Theatre out to the Bible, and the Idol is presently discover'd, ^{I Sam. v.} and falls like *Dagon* before the Ark. ^{3.}

This Argument from the Silence of our Saviour
U and

and his *Apostles* is answer'd at large by the Bishop *Meaux* in his late Book against the *Stage*. Which being so much to the Purpose, I shall translate for the Reader.

Maximes

of Re-
flections
sur la Co-
medie, p.
71, &c.

“ Those (says he) who would draw any Advantage from this Silence may by the same Reason defend the Barbarities of the *Gladiators*, and other abominable *Spectacles*, which are all mention'd in *Scripture*, no less than *Plays*. The Holy Fathers who have dealt with this Object will furnish us with Matter for a Reply. We then, That all engaging Representations which excite, and fortify unlawful Desires, are condemn'd in *Scripture*, together with the Violence they tend to. For the Purpose; lewd Pictures are censur'd by all those Passages which declare in general against Immodesty; and the same may be said of *Dramatick* Representations. St. *John* has comprehended the Whole of this Subject in the following Injunction. *Love not the World, neither the Things that are in the World: If any Man love the World, the Love of the Father is not in him. For all that is in the World, is the Lust of the Flesh, and the Lust of the Eyes, and the Pride of Life, which is not of the Father, but of the World.* Now if these Things, and Inclinations are not of God, the moving Representations, and charming Images of them, are not of Him either, but of the World; and by Consequence Christians have nothing to do with them.

1 *Job. ii.*
15.

Phil. iv.
8.

“ St. *Paul* likewise has summ'd up the Argument in these Words: *Finally, my Brethren, what things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, according to the Greek, whatsoever things are lovely, whatsoever things are of good Report; if there be any Virtue, or if there be any Praise, think on these things.* As if he had said “ what

“ whatever hinders you from thinking on these things, and possesses you with contrary Amusements, ought not to be entertain’d as a Pleasure, but suspected as dangerous. In this beautiful Collection of Thoughts which *St. Paul* recommends to a Christian, there’s no finding a Place for the modern *Theatre*, how much soever it may be in the Favour of some secular People.

“ Farther. The Silence of our Saviour upon the Argument of *Plays*, puts me in mind that he had no Occasion to mention them to the *House of Israel*, to which he was sent, these Diversions being never admitted in that Nation. The *Jews* had no *Shews* to entertain them but their Feasts, their Sacrifices, and their holy Ceremonies. They were form’d by their Constitution to a plain and natural way of living; they knew nothing of these Fancies and Inventions of *Greece*: So that to the Praises which *Balaam* gives them, that *there is no Enchantment in Jacob, nor Divination in Israel*; we may likewise add, there was no Theatre among them; nothing of these dangerous Amusements to be met with. This innocent undebauch’d People took their Recreations at Home, and made their Children their Diversion. Thus after their Labours in the Fields, and the Fatigues of their Domestick Affairs; they reliev’d their Spirits, as their Patriarchs had done before them. Indeed if we consider the Matter rightly, there’s no need of making a Business of Pleasure: Nature is easily refresh’d without this Expence and Curiosity.

Numb.
xx.ii. 23.

“ The Apostles saying nothing expressly on this Subject may possibly be resolv’d into the Reason above mention’d. These holy Men being bred to the plain Gust of their Forefathers, might not think themselves concern’d to write directly against those Practices with which their Nation

“ was unacquainted: ’Twas sufficient for them to
 “ lay down Principles by which such Liberties
 “ were discountenanced: The Christians were well
 “ satisfied their Religion was founded on the Jewish
 “ and that the *Church* never allowed of those Di-
 “ versions which were banish’d the *Synagogue*. But
 “ let the Matter be how it will, this *Precedent* of
 “ of the *Jews* reaches home to the Professors of
 “ Christianity. It being a Shame that the *Spiritual*
 “ *Israel* should indulge their Senses in those
 “ Pleasures, which the *Carnal People* knew no
 “ thing of.”

*Plut. de
 Glor. A-
 theniens.
 View, &c.
 p. 156.*

*Dennis,
 p. 85.*

Before I dismiss the *Reader*, I’ll just give him
 Taste of Mr. *Dennis*’s Skill and Modesty in answer-
 ing a Testimony.

I cited *Plutarch* to shew the Opinion of the *Athenians*
 concerning *Plays*: “ This People (says he)
 “ thought *Comedy* so unrespectable a Performance
 “ that they made a Law that no Judge of the *Ara-*
 “ *pagus* should make one.” Here Mr. *Dennis* re-
 plies very roundly, *This Citation is absolutely false*.
Right! ’Tis false in the *Latin*, but ’tis true in the
Greek. τὴν μὲν κωμωδοποιῶν ἔτιως ἀσεμνον ἡγῶντο καὶ Φε-
 τικόν, ὥς ἐ νόμος ἵεν μηδὲν ποιῆν κωμωδίας ἀρεστοπαγί-
De Glor. Athen. p. 348.

*Dennis,
 p. 86.*

Besides, the *Latin* makes more against him. For
 by that the Law says, *That no Man whatsoever*
should write any Comedies; which is a higher Censure
 than the other. I hope, for the future, Mr. *Dennis*
 won’t confide so much in a Translation, especially
 when it sits harder than the *Original*.

*Arist. lib.
 de Poet.
 cap. 5.*

His Remark from *Aristotle*’s Treatise of Poetry
 another Mistake; and I think not at all to his Ad-
 vantage: But to set him in his Way, this Philoso-
 pher does not say that *Comedy* was very much dis-
 couraged at first, nor very little neither. This Po-
 etry was not argued: He only affirms, *That it was a great*
while before the Chorus was furnish’d out by the Gov-
ernment.

I shou

I should now go on with Mr. Dennis, and shew his Attempt on my other Authorites as unsuccessful as this upon *Plutarch*; but having some Business at present, I shall wave it till a farther Opportunity.

One word with the *Vindicator of the Stage*, and I have done.

This Gentleman appear'd early in the Cause, and has given me very little Trouble, and therefore it would hardly be civil not to dispatch him at the first Hearing.

He pretends I mistake in translating *Sæcularia* Vind. p. 22, 23.
Speſtacula, *Stage Plays*.

To this I answer, First, That I only affirm'd the *View*, &c.
Stage was manifestly comprehended under *Sæcularia* p. 163.

Speſtacula: And that it is so, will follow from his own Assertion. For if the *Ludi Sæculares* and *Sæcularia Speſtacula* were the same, 'tis well known that *Stage Plays* were part of the *Ludi Sæculares*; all the *Theaters* being frequented at those publick Solemnities. Rosin. Schott.

Secondly, The third Council of *Carthage* by me cited, can't possibly mean the *Secular Plays* by *Sæcularia Speſtacula*: For this Council was held anno 397, fourscore Years and better after the Conversion of *Constantine*. Now the *Ludi Sæculares* were idolatrous, both in the Practice and Institution, and never celebrated after the Empire became Christian: The last Time we hear of them was in the Reign of the Emperor *Philip*, anno 248, which was 149 Years before the Convening of this Council. Euseb. in Chron. p. 757. View, p. 163.

Thirdly, *Sæculum* and *Sæcularis*, in the Language of the Fathers, relates to the unconverted World, in Contradistinction to the Church. Thus *Typhus Sæcularis*, in the Life of *Arnobius*, signifies Heathen Pride. And thus the Council interprets it self by calling these *Sæcularia Speſtacula*,

A Defence of the short View, &c.

Pagan Entertainments. I almost wonder the *Stage Vindicator* could cite the Words, and mistake the Sense.

What this Author may have farther, requiring Consideration, he may find in my reply to Mr. *Congreve* and the *Relapser*, and thither I refer him.

T H E E N D.

A SECOND
D E F E N C E
OF THE
SHORT VIEW
OF THE
Profaneness and Immorality
OF THE
ENGLISH STAGE, &c.
BEING A
R E P L Y
To a BOOK, Entitled,
The Ancient and Modern Stages
Surveyed, &c.

TO THE
READER:

WHEN my Adversary first appear'd,
I was engag'd in Business for the
Press, which I could not well
dismiss, till 'twas brought somewhat for-
ward. Besides, I was sometime at a Stand
whether to answer or not, and, I think, had
left my Book to take its Fate, had it not been
for the Charge of false Quotation.

As to the Author of the Survey, &c. his
Manner is all over extraordinary, but in
what relates to my Authorities, I think alto-
gether unprecedented; such a Size of Assu-
rance, so unsupported by Proof and Colour,
is rarely to be met with. If he continues to
cast the Cause thus entirely upon his Cou-
rage, he must dispute by himself.

His Eagerness to defend the Stage, has
sometimes transported him into plain Rude-
ness: To this I shall only observe, That Rail-
ing is a scandalous Talent, and an Argument
of an ill Undertaking. When a Man throws
Dirt, 'tis a sign he has no other Weapon.
These are unchristian and ungentlemanly Sal-
lies, and not so much as allow'd to Provoca-
tion. Having therefore neither Liberty nor
Fancy

Fancy for this way, I shall, for the most part, overlook his Misbehaviour.

As for the Stage, I always despair of doing them any Service: They are more inclin'd, I perceive, to repeat their Faults than to amend them: They make no Scruple of coming over again with their ill Plays; as if Impudency and Profaneness were the more valuable for being discover'd. But thus to bear up against Evidence, and go on in Defiance of Religion, is an odd Instance of Resolution. And besides the ill Colour of the Quality, 'twill fail us at the long Run, Courage without Conscience starts at the other World, and leaves a Man dispirited when he has most need of Support. To consider that we have done our utmost to debauch Mankind, will bring no Pleasure at such a Juncture as this. Unless therefore we could demonstrate the Grounds of Atheism, common Sense, if minded, will put us upon a Provision beyond the Grave.

Novemb. 26.

1699.

A N
ANSWER

To a BOOK, Entitled,

*The Ancient and Modern Stages
Surveyed, &c.*

Before I proceed farther with my Adversary, it may not be amiss to observe, that his Scheme is defective, and the Compass of his Defence much short of the Charge. For he does not apply his Answer to any Particulars, nor so much as vindicate one Passage accused of Indecency and Irreligion. So that were his whole Book true, the Imputation of *Prophaneness* and *Immorality*, would still lie heavy upon the *Stage*. This Author, to give him some Part of his Character, seems to rely more upon Stratagem and Surprise, than plain Force and open Attack. His Business along to perplex the Cause, and amuse the Reader, and to reason and represent amiss. In the first place he tells us a Story, which Mr. Rymer had told before, about the Original of *Plays*; and charges all the *Immorality*, and Disorders of the *Stage*, upon the Head of *Idolatry*, and the Practice of the *Mimes* and *Pantomimes*. And when he has thus entangled the Dispute, and like the Scuttle-fish mudded the Water, he thinks himself out of reach;

The Ancient and Modern Stages surveyed, &c.
p. 7, 8, 9.
p. 13, 23.

reach; but I shall endeavour to dive after him, and drag him to the Surface.

In his History of Heathenism and the Stage, lays down several unlucky Assertions, and ruins himself in his very Defence. He lets us know that Paganism was invented to oblige and captivate the People, and gain'd its Authority among them indulging their Sensuality, and gratifying their Lusts, &c. *The Ancient and Modern Stages surveyed, &c.* p. 10. That the Games and Shews were the most engaging Parts of their Religion, and that the devotional and pompous Part of their Worship was ungrateful to the Spectators, who impatiently expected the Shew. p. 12, 13. He informs us farther, That the Fathers thought it not safe to trust their Converts to the Temptations of a jolly Religion, that the Portion of those that embraced Christianity was Mortification, that their Reward was in Reversion, and that present Enjoyment is to prevail against a remote Hope.

Now if Stage Plays were such licentious Diversions, if they indulged Sensuality and Lust, seized so powerfully upon People's Inclinations, and made them forget the Interests of *Futurity*; if the Case stood thus, (as the *Surveyor* confesses) then there were other heavy Articles against the Stage besides *Idolatry*; then the bold Liberties and luscious Pleasures of the Place, were sufficient Reasons why the Fathers declaimed against it; and by Consequence their Censures come strong upon the *English Theatre*.

p. 14, 15. *The Infancy of Christianity, and the Frequency of Persecutions*, don't alter the Measures of Behaviour nor make so great a Difference between the Primitive and Modern Christians, as our Author would suppose. If 'tis possible, we have more Reason to be cautious and self-denying, than those who lived in the first Ages of our Religion. For then the History of our Faith was fresh, and the Proof lay nearer to the Sense. Then Miracles were frequent to refresh their Memory, and quicken the Zeal

Besides their very Sufferings were awaken-
 g Circumstances, and a Guard upon their Virtue.
 their being so ill used in this World, was natu-
 ally apt to make them take the more Care about the
 ther. Having none of these Advantages, we have
 more need of Discipline and Recollection; and
 could stand as much aloof from Temptation as
 ver. And therefore whatever debauches our Ap-
 petites, over-heats our Affections, and, as our Au-
 thor phrases it, *relaxes the Nerves of our Zeal*, ought
 all means to be avoided. p. 18.

The Surveyor is now going to take off the Cen-
 sure of the Fathers from the Stage. And here he
 begins with St. *Augustine*, who (says he) *absolves*
their Comedies and Tragedies from any Fault in the
Expression, and accuses only the subject Matter. p. 22.

To this I answer;

First, That St. *Augustine's* charge against the Play-
 houses runs very high; he look'd upon them as no
 better than the Nurseries of Lewdness and Irreli-
 gion, and comprehended Comedy amongst the Rest
 of their Performances; as appears by his Instance
 in *Roscius*; but these Testimonies were too trou-
 lesome for the Surveyor to take Notice of.

Secondly, St. *Augustine*, even in this Place, blames
 Comedies and Tragedies for being very foul and
 faulty in their *Fable* and Matter, * and by Conse-
 quence could not think them proper for Christian
 Diversions. * *Multa rerum turpitudine.*

Thirdly, St. *Augustine* does not say that Come-
 dies, &c. were always clean in the Expression. He
 throws in a Sentence which qualifies the Proposi-
 tion, and makes it affirm no farther, than that
 they were not so smutty as many other Things. 'Tis
 probable he might mean they were not so rank as
 the *Bacchanal* and *Floral* Solemnities. *Nulla, saltem sicut alia multa, verborum obscenitate composita. De Civit. Dei l. 2. cap. 8.*

But these Words, *Sicut alia multa*, which change
 the Sense, and make clearly against him, he is
 pleased to omit in the *English*, tho' they stand sta-
 ring

ring in the Margin, and are part of his own Quotation. To falsify thus in the Face of Conviction is like stealing before the *Bench*: But thus he pleased to detect himself, and to give us a noble Discovery of his Honesty and Cunning at his first setting out. However, he would do well not rely too much upon an *English* Reader for the future.

This Gentleman advances to the Testimonies cited by the *View*, &c. And here he is pleased to skip quite over the Councils, and takes no Notice of above half the Fathers, and those he has the Courage to undertake, he does but touch at. And thus he confutes a Book at the Rate that Mr. do, only by nibbling a little at a few of the Leaves. However, I must attend him in his Method. Let us therefore consider that little he can afford from *Clemens Alexandrinus*; where this Father affirms, That *the Circus and Theatre may not improperly be called the Chair of Pestilence*. Here the Surveyor would know, whence it appears that the *Dramatick Exercises* are here aimed at? Were the *Mimes* and *Pantomimi* less concerned with the Stage, &c.

p. 24.

In answer to these Questions the Reader may please to understand, that the Surveyor makes great Use of the Distinction between the *Drama* (as he calls it) and the *Mimi*; by this Means he hopes to perplex the Controversy, and divert the Censure of the Fathers, as if in their Opinion Comedy and Tragedy were inoffensive Diversions; but I shall endeavour to make this Evasion unserviceable to him, by shewing.

First, That several of the Fathers, as appears by the *View*, &c. censure Tragedy and Comedy by name. Nay, thus much the Surveyor himself confesses, that *Tragedy and Comedy is sometimes condemned for Company*. Now if Comedy is jointly condemned with the other *Shews* of the Theatre, why does he endeavour to make the Fathers justify

ibid.

overlook

overlook it? Why so much Pains to take off their Censure, and point the Satyr another way? What needs all this rattling with *Mimes*, *Pantomimes*, and *Drama*, as if there was some Charm and Mystick Power in the Words? If the Fathers condemn Comedy, &c. expressly, 'tis to no purpose to contest their Sense, and pretend their Opinion undeclared. He must own therefore the *Ancients* are full against him in the Point. And since Comedy and Tragedy is thus expressly condemned by the *Fathers*, we have reason to believe it always comprehended under their general Censure of the *Stage*. Which will appear farther if we consider,

Secondly, That Comedy and Tragedy were the principal and most frequent Diversions on the Stage.

That they were the Principal, I suppose the Surveyor will allow, upon the Account of the *Fable*, and the Advantage of the Plot and *Characters*: The *Mimi* being form'd upon little Subjects and vulgar Persons*.

That Comedy, &c. were the most frequent Diversions of the Stage, I prove thus;

First, Because the *Mimi*, dancing on the Stage, &c. were originally part of Comedy, as we may learn from *Suetonius*; and so in all likelihood they continued a great while.

Secondly, The Poets who wrote the *Mimi* or *Farces* were very few, scarcely one to ten of the other Dramatists, as appears from *Athenæus*, and *Lilius Gyraldus*. Now, why were the Comick and Tragick Poets thus over-proportion'd to the *Mimographi*, but because their Entertainments were much more frequented and esteemed than the other?

Thirdly, It does not appear that the *Mimi* were always more scandalous Compositions than Comedy. 'Tis true we have little of this Kind of Wri-

* *Lilius Gyraldus de Poet. Hist. Dial. 6.*

Diomedes lib. 3. in Fragm.

Sueton. Primis temporibus, ut asserit Tranquillus, omnia que in scena versantur in Comædia agebantur; nam & Pantomimus &

Choraulæ in Comædia canebant.

ting remaining; but by those Fragments preserv'd
Macrob. Macrobius, and cited by *Lilius Gyraldus*, they seem
lib. 2. Saturn. cap. 7. to have been modest and sententious. And *P*
Gyrald. de Mimi-iambick *Poet*, commends him for his *Probi*
Poet. Hist. Dial. 8. and his Wit, but does not in the least tax him
p. 918. with any Indecency. Besides, *Scaliger* in his Character *De saltatione*, informs us, that the Dances proper to the *Mimi* were apish and fantastical; but that several belonging to Comedy had a wanton and licentious Movement. So that of the two one would think these Farces were sometimes the more inoffensive Performances.

Fourthly, 'tis certain that the *Mimes* and *Pantomimes* represented Comedy and Tragedy in their Gestures and Dances, as well as they did the *Mimi* or *Farces* properly so call'd. That the *Pantomime* were concern'd in the *Drama*, is plain from *Cassiodorus*, &c. who tells us, That they could form their Gestures into such a Significancy, that with the same Limbs and Features they could act either *Hercules* or *Venus*; and make the Passions and Character of a King, or a common Soldier, visible in their Postures and Motions. Now Kings and Heroes, we know, were only counted proper for Tragedy.

Indeed these Sort of Actors were nothing but *Mimicks*, (tho' much farther improv'd than the Moderns) and therefore as proper to appear in the *Drama* as in any other Stage Performance. From whence it will follow, that if these *Pantomimi*'s were foul in their Gestures, the *Drama* must answer to the Indictment; it being oftentimes only the Business of these *Mimicks* to supply the Place of the Dialogue, and express the Passions of the Poem.

And thus I have plainly prov'd, that when the Fathers pass Sentence against the *Stage*, the whole Mystery and Fraternity is included; so that his Dis-

inction

Distinction between the *Drama*, and the *Mimi* and *Pantomimi*, will do him no service. And this may serve to make good not only the Testimony of *Clement Alexandrinus*, but of the rest of the *Fathers*, all his Objections against the Strength of their Evidence turning mostly upon this Supposition. But because he ventures to attack but two Citations more, a little farther Consideration of him will be no great Matter.

I observ'd from *Theophilus Antiochenus*, that the *Christians* durst not see the *Heathen Shews* upon the Account of their Indecency and Profaneness, and particularly, that the *Stage Adulteries of the Gods and Hero's* were unwarrantable *Entertainments*, &c. Here he is positive that the *Translator* very well knew, p. 28: that *Tragedy and Comedy* were unconcern'd, and nothing but the *Mimi* aim'd at. Say you so? Is not the *Drama* concern'd in such Representations as these? What do you make of *Plautus's Amphytro*, and *Terence's Eunuchus*, of *Euripides's* and *Seneca's Thyestes*, not to mention any more? Here the *Adulteries* of the Gods and Heroes are describ'd and acted, and in some of them make part of the main Argument: And besides all this, the Expression throws it upon the *Drama*.

His next Complaint against me is for translating *Theatrum* a *Play-house*: This he very shrewdly calls an old Way of *Legerdemain*; for by all means it should have been rendred *Theatre*. I have a fine Time on't to write against a Man that does not know what is *Latin* for a *Play-house*! Truly this is a great Point! But I hope *Horace's* Authority may satisfy him, that his *Drama's* were acted in the *Theatre*. Now this Poet, addressing to *Pollio*, desires him to stop his *Tragick Muse* till the Commonwealth was better settled:

*Paulum severæ Musa Tragædiæ
Desit Theatris.*

“Α ὅτι περὶ
μοιχείας
παρ' αὐ-
τῆς τοῦ-
γασίται.
Nihil no-
bis cum
pudicitia
Theatri,
&c. Terent.
Apol. cap.
38. An-
cient and
Modern
Stage sur-
vey'd, p 30
Horat.
Carm. l. 2.
Od. 1.

p. 30.

Itaque
Pompeius
magnus,
solo Thea-
tro suo mi-
nor, cum
illam ar-
tem omni-
um, turpi-
tudinem
extruxis-
set, &c.
Tertul. de
Spectac.
cap. 10.

The Surveyor goes on with his Grievances, and pretends that I wrest *Tertullian's* Words, and force him to call Pompey's Theatre a Dramatick Bawdy-house. And here he has very honestly again put the *Latin* in the Margin to confute the *English*. Thither I appeal, and doubt not but the Reader will find the *Original* every jot as severe as the *Translation*. But he complains the *State of the Case* is chang'd, the *Drama* wrongfully accus'd, and that *Tertullian* inveigh'd only against the *Shews of the Mimi*. That's strange! Were not *Comedies* and *Tragedies* acted in the Theaters? Not in Pompey's Theatre, the most Magnificent in Rome? Were *Farces* so much prefer'd to the *Drama*, and the noblest Buildings contriv'd only for *Drolls* and *Strollers*? *Tertullian*, in this very Paragraph observes, that the Theatre was dedicated to *Bacchus* and this Idol, the Surveyor himself informs us, was the Patron of the *Drama*, and had his Altar on the right Side of the Stage. Besides, 'tis further evident that *Tertullian* levell'd his Censure against the *Drama* (for so I must call it) by the Caution he gives he warns the *Christians* not to be surpriz'd by some of the best complexion'd Entertainments. *Leo*

Omnia il-
lic seu for-
tia, seu ho-
nesta, seu
sonora, seu
subrilia
proinde
habe ac si
stillicidia
mellis de
libacun-
culo vene-
nato, &c.
De Spectac.
cap. 27.

says he, upon all the engaging Sentences of the Stage their Flights of Fortitude and Philosophy, the Loftiness of the Style, and the Fineness of the Conduct, &c. Look upon it only as Honey dropping from the Bawd of a Toad, or the Bag of a Spider. Now I suppose the Surveyor is not so hardy as to affirm, That heroick Fortitude, lofty Expression, and more Sentences, is any way suitable to his Description of the *Mimi*. 'Tis plain therefore, that *Comedy* and *Tragedy* must be struck at in the Testimony above-mention'd.

p. 13.

I must not forget the Surveyor's Suggestion, that the Idolatry of the Stage was the principal Quarrel the Fathers had against it. 'Twas for this Reason that they declaim'd against it with all their Ner-

and Vehemence, as our Author words it. The Reader may please to take notice, that the Fathers had other Reasons for their Aversion to the Stage, besides the Charge of Idolatry: However, upon this Occasion I shall pursue the Argument a little farther, and answer, First, That the Fathers were no less Enemies to Immorality than to false Worship. Indeed, one great Reason why *Paganism* was so very criminal was, because it was not only an erroneous, but a scandalous Belief: 'Twas because the holy Solemnities were lewd, and not only misled Mens Understandings, but debauch'd their Practice. Now nothing in Nature is so counter to Christianity as Wickedness. Idolatry may sometimes be an Effect of Ignorance; but Immorality lies always open to Conscience and inward Reproof. So that where Vice is cherish'd, and Licentiousness is made creditable, there the worst Part of Heathenism is kept up. The Devil is no less really worshipped in Lewdness and Obscenity than he was in *Venus* and *Jupiter*. And yet the Surveyor has the Courage to affirm, That *Idolatry is more abhor'd and expos'd on the English Stage than any where else.* Idolatry expos'd! What, by burlesquing the Bible, by Smut and Swearing, and by hooting, as much as in them lies, all Religion out of the Universe? A most admirable Expedient! Thus Error is cur'd by Atheism, and false Religion destroy'd, by leaving no Truth to counterfeit!

The Surveyor observes, that the Fathers were alarm'd at the Heathen Stage as at the Approach of an Enemy; they were afraid the indulging these liberties would hazard the Interest and Belief of Christianity: They justly apprehended, that from a *Page 18:* *liking of the Entertainments, they might proceed to approve the Occasion of them.* Now those who frequent the Theatres, would do well to consider this caution: For from liking the Plays, they may come to like the Practice, and slide insensibly from the Di-

Page 10.

version to the Vice and Profaneness. I wish this Reasoning were not too well grounded upon Experiment; but nothing is more natural than the Transition from Pleasure to Imitation. And thus the Fathers Restraint holds strong against the *English* Theatre. For Lewdness is more catching than Heathenism; and People are much sooner surpriz'd by their Appetites, than by their Ignorance. 'Twas this Indulgence to Sensuality which captivated the World, and gain'd Credit and Authority to Paganism. Thus Vice gives the main Force to the Temptation, makes way for Error, and by corrupting the Will betrays the Understanding. And this may serve to satisfy the *Reader*, that the Topick of Idolatry is nothing to the Purpose.

Upon the whole: Let us suppose, which is not true, that the Fathers left *Comedy* and *Tragedy* uncorrected, and planted their Rhetorick against nothing but the Shews of the *Mimi*; let us resign our Advantage, and set part of our Evidence aside; What would the *Surveyor* gain by it? Alas! unless he could clear the Innocence, and take off the Imputation upon the *English* State; which he never so much attempts: Unless this can be done, his Cavils are without his Confidence, and all his other Pretences signify nothing. For, can we imagine the Fathers would ever have endur'd the Disorders of the Modern Stage? Would these holy Men have allow'd the their *common Places* of Smut, and their Sallies of Profaneness? Would they have seen Lewdness in Profession, and Religion made Sport with, and said nothing against? No; such flaming Provocations as these would have kindled their Spirits, and press'd them to the Encounter: Their Satyr would have thundred, and their Discipline been play'd against the Enemy; and the Warnings of the *Pit* would have sounded as loud as the Blasphemy of the Play-house: Where the Honour of God, and the Interests of Eternity suffer'd so much, the

would have shewn a proportionable Concern. For like the Hero's in *Æschylus*, upon such an Occasion,

Σιδερόφρων (ἦ) θυμὸς, ἀνδρεία φλέγων
ἔπνει, λεόντων ὡς ἄγλω δεδοκότες.

Æschyl.
septem
contr.
Thebas.

Brave in their Zeal, and fir'd with Resolution,
They look'd like Lions roaring to the Combat?

The Surveyor is tired with Church-Antiquity, p. 32.
For it seems all my Translations of the Fathers are of the same Stamp with those he has examin'd: Why, so they are; but not a jot to his purpose. For notwithstanding all his Clamour about my corrupt Version, managing of Evidence, and what not, he has not been able to shew that I have either mistaken the Sense, or misapply'd the Meaning in the least Instance; so that if my main Strength, as he is pleas'd to say, lay in these Worthies, the Forces are still entire, there is not so much as a Vein scratch'd, or a drop of Blood lost in the Encounter.

But I can't forget his Character and Commendations of the Fathers. What would you think St. Cyprian, St. Chrysostome, St. Augustine, and the rest of them were like? Why it seems they are like Whelps newly enter'd, they run Riot, have much better Mouths than Noses; make up a great part of the Cry, but are of no Service in the Chase. Nay, then he may well go on with t'other Compliment, and tell us, Their Writings are but the Rubbish of Antiquity. Bless us! what Strains of Contempt and Distraction are here! Is this all that's due to the Memory of these Venerable Men? And must Dignity and Merit be thus coarsely treated? Must Dogs and Martyrs be coupled, and Patriarchs describ'd by Similitudes from the Kennel? These great Defenders of the Faith were never saluted in this Manner before: Jews and Heathens, though they might have had no less Malice, had, (as far as it appears) more Modesty than

this comes to. One would think he learn'd this Language at the *Olympicks* (as he calls them) or *Moor-Fields*, or rather at the great House that fronts them. If the *Fathers* are thus despicable, why does he solicit for their Votes, and strive to bring them over to his Party? If he takes them for his Friends, he uses them very severely; but I suppose he despairs of their Favour, and would therefore disable their Credit. Well, since the *Fathers* are thus unmanageable, and won't be tamper'd with, 'tis time to leave them: If the *Christians* won't do, we must try if the *Heathens* will prove any kinder. The *Surveyor* therefore applying to the *Philosophers*, endeavours to bribe them into Silence, and bring them to a State of Neutrality. But here he is much as untoward in his Objections as formerly. He pretends *Plato does not appear in his own Person*: Granting that, *Eusebius* is a good Voucher for his Opinion. But after all, *Plato* does appear in his own Person, and stands fairly quoted in the Margin. Truly I think I'm somewhat to blame for troubling my self with an Author so very defective either in Eyes or Honesty. But it seems the Testimony is not full to the Purpose. Why so? Let's hear it. *Plays* (says *Plato*) *raise the Passions, and pervert the Use of them, and by consequence are dangerous to Morality.* This I take it is to the Point; the Impeachment runs high, and the Articles are plainly mention'd. So that to evade the Force of the Authority by saying, *the Nature or Measure of the Danger is not specified*, is not to argue, but trifle, and is in effect to make Blots instead of Letters with a Man's Ink. My Business in the *View*, &c. was to sum up the Evidence in few Words, and not to tire the Reader with unnecessary Lengths of Quotation. However, since he calls for't, I'll give it him somewhat more particularly. 'Tis *Plato's* Opinion then, that *the Diversions of the Stage are dangerous to Temper and Sobriety, they swell Anger and Desire too much.*

Tragedy

p. 34.

View, p.
152.

Surveyor,
p. 35.

Plat. de
Repub.
lib. 10.
pag. 756.
Ed. Franc.

Tragedy is apt to make Men boisterous, and Comedy Buffoons. Thus those Passions are cherish'd which ought to be check'd, Virtue loses Ground, and Reason grows precarious.

From Plato we must go to Xenophon: And here his Exception is, That the Drama is not mention'd. Surveyor; I grant it: But does not this Author commend the Persians for not suffering their Youth to hear any thing amorous or bawdry? And does he not shew the Danger of such a Permission? And is this nothing to the English Stage, where Love and Indecencies are most of the Entertainment? This Remark not only reaches the Modern, but likewise the Ancient Dramatists, as far as their Compositions were any way licentious. At last the Surveyor owns, That Bawdry was indeed forbidden to be talk'd to young People in Persia, because of the Heat of the Climate. Meaning, that in the Latitude of London the Case is otherwise: The Elevation of the Pole has taken off the Restraint, and made Modesty unnecessary: For in these Northern Regions, and especially in a hard Winter, Smut is a very harmless Diversion, and a Man may talk as brutishly as he pleases!

He is now advanced to Aristotle, whose Authority, Surveyor; he says, will do me as great Service as the two former. p. 36. Now though this Jest is a good Answer to all that he offers in earnest, yet possibly he may take it ill if his Story is not heard out. He objects then, That the Passage cited by the View from Aristotle, View, p. amounts to no more than a general Caution against trusting Youth in promiscuous Company! To this it may be answer'd,

First, Aristotle plainly forbids young People the Sight of Comedy, as appears even by the Latin Translation cited by the Surveyor: *Comædiarum spectatores esse Lex prohibeat.* This is something more than a general Caution against promiscuous Company: For let the Reason of the Prohibition be what it will, the Drama is particularly struck at, and made counterband

Page 27.

*Velebrie-
tatis, vel
aliarum
inde nas-
centium
rerum in-
commodis
disciplina
liberos
efficiat.

†Τὸς δὲ νεω-
τε-
ραις

καμωδίας

θεατὰς νο-

μοθετέον,

πρὶν ἢ τὴν

ἡλικίαν λά-

βωσιν, ἐν ᾗ

καὶ κατὰ

κλίσεως

ὑπάρξει

κοινωνεῖν

ἤδη καὶ μέ-

θης καὶ τῆ

ἀπὸ τῶν τοι-

ύτων γιγνομένης βλάβης ἀπαθεῖς ἢ παιδεία ποιήσῃ.

Arist. Polit. lib. 7. cap. 17.

Ed. Lugd. Batav.

Surveyor,

p. 104.

Dennis,

p. 104.

view, &c.

p. 104.

Pol. lib. 7.

cap. 17.

view, p.

153.

Goods to one Part of humane Life at least. How-
ever, I did ill to *palm the general Term of Debauchery, for the particular one of Drunkenness*, which it
seems was only instanc'd in by the Philosopher. Here
the Translation *comes hard upon him again; for
not only Drunkenness is mention'd, but all the Dis-
orders consequent upon it. And is not Lewdness
oftentimes the Effect of Intemperance, especially
in young People:

Secondly, The Greek is still more unkind to the
Surveyor, and shews that he has quite mistaken
Aristotle's Sense; which in a literal Version runs
thus†: "The Government should not permit Youth
" to see Comedies, till Discipline has secured them
" from the Impressions and Mischief of such Diver-
" sions, and they are advanced to the Age of be-
" ing admitted to Feasts and Publick Entertain-
" ment." This Translation is warranted by the
Original, and by *Heinsius's* Paraphrase, and justi-
fies the *View* to the full. And now his other Ob-
jection about my misrepresenting *Aristotle*, being
founded upon his former Mistake, must fall toge-
ther with it.

But the Surveyor and Mr. Dennis think it strange
that *Aristotle* should pronounce thus unkindly upon Co-
medy, and yet leave Rules for the writing this kind of
Poem. Why this, if we consider it, is no great
Mystery: Plays are one thing in the abstracted
Idea, and another in Fact and Practice: He
might dislike the common Liberties of the Poets
without absolutely condemning the Form of the
Poem. But that *Aristotle* did not allow of licen-
tious Comedy, is plain by the Instance before us
by what I cited elsewhere in the *View*, and by his
Advice to Governors, to banish Smut and Indecency
from the Common-wealth.

Tully

Tully's Testimony comes next to be examined, who, as I observ'd, cries out upon licentious Plays and Poems, as the Bane of Sobriety and wise Thinking: That Comedy subsists upon Lewdness, and that Pleasure is the Root of all Evil. This one would imagine were pretty home. What does the Surveyor say to it? Is the Testimony miscited? Not at all. What then? Why these Sentences are Ends and Scraps of Surveyor's Authors, and as little to the purpose as if he had cited ^{p. 42.} so many Propositions out of Euclid, which though true, are of no use in this Place. No! Is Tully's Censure of licentious Plays, affirming that Comedy subsists upon Lewdness, and that Pleasure is the Root of all Evil? Is all this nothing to the purpose? This is raging Impertinence; I almost sweat to take notice of such Stuff as this is. As for his calling what I produc'd Scraps, I must tell him, 'twas not for want of Plenty that I gave him no more; however, till he can get this off his Stomach, he has no Reason to complain of Scarcity. The Reader, if he please, may see a whole Page of Declamation to the same Purpose; at the latter End of which he has these Words: * These Poets are great Assistances to Virtue, and we have Reason to expect most admirable Cures from the Stage! Yes! Manners must be mightily reformed by those People who make Love and Lewdness a Deity, and teach Men to worship their own Folly and Distraction! I speak (says he) of Comedy, which were it not for such licentious Management could go on no longer. This Passage is quoted by the Surveyor, according to his customary Policy: He is resolv'd I perceive to make sure Work on't, and to confute himself, for fear it should be done by some body else. But if the Case stands thus, the Surveyor is positive, that either Tully or Mr. Collier are extreamly mistaken. This is manfully put, I confess, but I'm afraid it will not do: For if Tully should be mistaken, which is very unlikely, it would signify little; for 'tis not the

* O præ-
claram e-
mendatri-
cem vitæ
Poeticam,
quæ amo-
rem flagi-
tii, & le-
vitatis
auctorem,
in concilio
Deorum
collocan-
dum pu-
tet; de
Comœdia
loquor,
quæ, si hæc,
flagitia
non pro-
baremus,
nulla esset
omnino.
Tusc
Quæst. Lib:

ibid.

the Reasoning, but the Authority of *Tully* which is now in question. Then as for my self, I can't be mistaken, unless the Citation is false, which he does not so much as offer to disprove. He objects farther, That *Plautus* and *Terence* are the only *Comedians* remaining, from whom we can form any Judgment of the Roman Comedy, before or about *Cicero's* Time; but these Mr. Collier assures us are modest to a Scruple, especially *Terence*. To this I answer,

First, That what I affirm'd of the Modesty of *Terence*, was in reference to his Language, not to his Matter or Argument, which is sometimes exceptionable enough to draw the Censure of *Tully* upon him. Then as to *Plautus*, I introduc'd him with a Mark of dislike, and only commended him upon the Parallel with the *English* Stage. Now where's the Contradiction of all this? May not Men be very much to blame, without being the worst of their Kind? Here's Room enough then for *Cicero's* Reprimand of *Plautus* and *Terence*, without doing the *View* the least Disservice. But,

Tusc.
Quest. lib.
4.

Secondly, *Plautus* and *Terence* are not the only Poets from whom we can take any Measure of the Roman Comedy about *Cicero's* Time: For in this very place *Tully* cites several Verses from *Trabea* and *Cecilius*, and blames these Comick Poets for magnifying Love-Adventures, making *Cupid* a God, and flourishing too much upon the Satisfaction of Sense; though nothing of this was done with the modern Grossness. This Passage being in the same place with that quoted by the *Surveyor*, he must needs see it: From whence the Reader may observe how nicely he keeps up to his usual Exactness. Farther, *Tully* does not only complain of Comedy, but of Tragedies too. He blames them for representing their Heroes impatient under Misfortune; such Instances of Weakness and Discomposure were, in his Opinion, of dangerous Example: So that let but the Stage,

Tusc.
Quest. lib.
2.

says

says he, *strike in with the Prejudices of Education, and this is enough to baffle the Force of Virtue, and cut the very Sinews of Fortitude.*

The Surveyor, at the Head of his Remarks upon this Testimony, brightens his Air, and would seem to look kindly upon Modesty: But this Smile, though unusual, appears angry and disturb'd. *He Surveyor, supposes no one will defend licentious Plays; but if some* p. 39. *warm-headed Enthusiastick Zealot pretends to find some Passages really guilty, they are willing to give them up.* This is the only Passage in his Book, as I remember, in which he drops the least Word against Lewdness: But then he touches the Point very tenderly, clogs the Censure with a great many kind Proviso's, and is strangely out of Humour with those *enthusiastick Zealots* that make any Discovery. And to make all sure, he lays in for *Countenance and Encouragement to the prevailing Merit of the main* *Part of the Performance.* *Ibid.* For Example, if an Apothecary mixes up Poison with a Receipt, yet if it does not weigh as much in the Scale as the rest of the Ingredients, all is well enough, and the *prevailing Merit* of the Dose, though it murders the Patient, ought to be *encouraged.*

Livy's Authority comes after Tully, and must be consider'd. This *Evidence*, says the Surveyor, comes *Surveyor,* *not near our Case*, were the Credit on't unexceptionable. His Reason is, because *Livy speaks of Stage Representations in general, but the Drama was not known amongst the Romans at this time when the Ludi Scenici were invented.* I'll try to make an Argument like this. For Instance: The City built upon Seven Hills, and upon the Tyber, was by no Means Rome in the Time of *Tarquinius Priscus*; Why so? Why, because though it stood upon the same Ground, it was not near so big as 'twas afterwards in the Reign of *Augustus.* But for all this fine Reasoning, *esse* and *bene esse* are Notions of the same Subject. 'Tis true, things are not always perfected

Dec. 1.
Lib. 7.

View, p.
153.

Surveyor,
p. 45, 46.

fected at their first Invention; but I thought the Finishing and Improvement they might afterward receive, would not alter them in their Name and Nature. And as to the Business in hand, I have already shewn, that *Comedy* and *Dancing*, and all the Diversions of the *Stage*, were perform'd together at first: And that the *Drama* and the *Ludi Scenici* were the same, I shall take for granted at present and afterwards prove it by the *Surveyor's* Authority and by *St. Augustine's* too, who mentioning the Original of *Plays*, explains himself expressly in *Comedy* and *Tragedy*. *De Civit. Dei Lib. 2. cap. 8.* His next Undertaking is to quarrel with the *Translation*: To clear this, the *Historian* must be cited. Now *Livy* giving an Account of the Original of *Plays*, assigns this Reason for the Relation; *Ut appareat quam ab sano initio res in banc vix opulentis regnis tolerabilem insaniam venerit.* He affirms the Original of *Plays* were commendable, because they were brought in upon the Score of Religion; and to remove a Mortality. This being thus reported by *Livy*, I translated the Passage above-mention'd as follows; *That the Motives are sometimes good, when the Means are stark naught.* And where's the Mistake of this rendering? Don't the Words of the Author, and the Consequence of the Practice, plainly justify the Construction? Nay, his own Interpretation makes his Objection unreasonable. For he translates *Vix tolerabilem insaniam, &c.* *An excessive Extravagance which scarce the Wealthiest Nation can bear.* Now if the Profusion at these Shews were ready to break the Back of the *Roman Empire*, had not I reason for saying in the Version, *That the Means were stark naught, and the Remedy worse than the Disease?* But this puts me in mind of another Difference to be adjusted. The *Surveyor* contends, that *Livy* in this Place does not condemn the Immorality, but the *Luxury* and *Profusion* at these Shews. The *Luxury* of these Diversions, if it must be call'd so, I suppose consists in over-pleasing

pleasing in a vicious Palate; but let that pass. The Surveyor supports his Conjecture from the Citations, adding, That this *Insania*, or Disorder, was greater than the wealthiest Nations could well bear. Now, says the Surveyor, *Wealthy People have as much need of Morality as the Poor.* No doubt on't; and are in more danger too of miscarrying in that Matter. For, as my Adversary has observ'd, a Nation is too apt to grow *Wealthy*, and *Wanton* together: This made *Salust* complain, *That the Riches of the Roman Empire occasion'd the Decay of Discipline, and the Dissolution of Manners.* Without Care, Peoples Virtue, I mean their Sobriety, is apt to sink with the Rise of their Fortunes; their Appetites for Liberty are more awaken'd by Opportunity and Temptation; they have more Money to purchase their Pleasures, and more Leisure to enjoy them. And besides, such Circumstances are farther within the Danger of Flattery and ill Example; 'tis no Wonder therefore to hear *Livy* affirm, that a Government almost overgrown with Wealth and Power, should be in greater Danger of Play-house Infection, than when they were poor, and more slenderly establish'd; for then their Necessities were some Security; they could not go to the Expence of Vice, nor had so much time to be debauch'd.

Secondly, That *Livy* by this *Distraction*, meant *Insania*. Licentiousness, will appear by his Censure of the Stage in another place, which we shall come to by and by.

The Surveyor rages mightily about my Misrepresenting the following Part of the Testimony, which runs thus: *The Remedy in this Case is worse than the Disease, and the Atonement more infectious than the Plague.* Here I confess my Edition mislead me, which, (as I remember, for I have lost the Book) has *inficerent* instead of *afficerent*, though I must own this latter Reading appears the best. But notwithstanding this Accident the Surveyor shall be

*Cum pia-
colorum
magis con-
quisitio a-
nimos,
quàm
corpora
morbi in-
ficerent.*

Quam locatum à Censoribus Theatrum exstrueretur, — Cor- nelio Nasica auctore tantquam inutile, & nociturum publicis moribus, ex Senatus consulto destructum est Liv. Lib. 48. in Epit.

* Ad Theatra gradus faciendus est: — Religio-nem civili sanguine, Scenico-rum Portentorum gratia, maculant. Valer. Max. Lib. 2. Cap. 4. Survey. p. 47.

no Loser, for *Livy* shall make it up to him another way. And not to defer his Satisfaction, this *Historian* informs us, *That when a Theatre was building by the Censors Direction, Scipio Nasica spoke against it in the House, as a useless and debauching Experiment, and got an Act for the pulling it down.* Here *Livy* not only pulls down the *Play-house*, but gives such a Reason for the doing it, that one would think should have kept it in Rubbish ever after. And if he questions the Authority of *Livy's Epitome* Sigonius, not to mention *Vossius*, may satisfy him who delivers his Opinion in these Words; *Nasica sive à Livio, sive à Floro, sive ab alio quo scripta sunt (hæc enim omnia traduntur) ad Romanas certè res illustrandas accommodatissimæ sunt, præsertim vero ubi Liviana Historia excidit. Qua in parte Liviana apud quemque obtinere debent auctoritatem.* Sigon. School. p. 6.

We must now proceed to the Testimony of *Valerius Maximus*; and here the *Surveyor* will make sufficient Amends for being somewhat in the Right before. This Testimony he affirms relates to the *Arena*, and concerns none but the *Gladiators* and *Bestiarii*: And then very liberally again quotes his own Confutation in the *Margin**: In earnest does this Critick not understand the Difference between *Theatres* and *Amphitheatres*, and that the first were for *Plays*, and the latter for *Prizes*? A little School-learning would have set him right in this Matter, and likewise prevented the Misfortune of making *Scenica portenta* signify *Gladiators*; which I think has more of *Prodigy* in the *Translation*, than in the *Etymology* and *Story*. And now I suppose it may be pretty plain, that either the *Surveyor* does not understand *Latin*, or is not fit to be trusted with it. Farther, the *Surveyor's* Mistakes are the more unpardonable, because *Valerius Maximus* spends almost this whole Chapter in describing the Rise and Progress of *Plays*, the Buildings and Decorations

the Theatre, together with the Checks they receiv'd from the Government. He tells us in the second Paragraph, That these Play-houses were begun by Messala, but stop'd by Scipio Nasica, who took all their Materials by the Common Crier. And that the Senate made a Law, that there should be no Seats or Benches for the Audience to see Plays at within a Mile of the Town. This Passage is expressly cited by St. Augustine^a, and hinted at by^b Tertullian, to shew how much the Play-house was discouraged by the Roman Magistracy.

As to the *Animosæ acies*, which he would fain wrest to the Prizes in spight both of the Latin and History of his Author, they are to be understood of the Quarrels and Bloodshed which were not very uncommon at the Play-house, as Tacitus^c informs us. For at one Riot, which was not the first, there were several Burgers, Soldiers, a Captain, and a Colonel of the Guards kill'd in the Fray. Now, I hope, this Company may have more Roman Blood * in their Veins, and may better stand for the State in the Translation, than his Rabble of Gladiators, who were generally Slaves and Malefactors. To return to Tacitus; This Tumult, as he goes on^d, was brought before the Senate, where the Actors had like to have come under a very ignominious Discipline: In short, the Play-house had some Regulations put upon it, and the Disorders of the Audience were punish'd with no less than Banishment. This happen'd in the Reign of Tiberius: Now the Theatre continuing still out of order, and some of the Magistracy having often complain'd of it to no purpose, at last the Emperor himself moved in the House, That the Lewdness and Riots of these Diversions might be effectually suppressed: Upon which the Players were banish'd out of Italy.

Prætoribus jus Virgarum in Histriones esset, &c. Ibid. Variis dehinc, & sepe irritis Prætorum quæstibus, postremo Cæsar de immodestia Histrionum revulsit, &c. — pulsi tum Histriones Italiâ. *Annal. Lib. 4. cap. 14.*

Quæ (i. e. Theatra), inchoata sunt à Messala, &c. Valer. Max. p. 156. Ed. Varior.
^a August. de Civ. Dei Lib. 1. cap. 33.
^b Tertul. de Spect. cap. 10.
^c At Theatrali licentia proximo priore anno capta, gravis tum erupit, occisus non modo è plebe, &c. Tacit. Annal. Lib. 1. cap. 77.
^d Sanguis civilis. Surveyor, p. 48.
^e Actum de ea seditione apud patres, dicebantur, que sententia ut

There

View, p.
153.

There is part of *Valerius Maximus* his Testimony behind, in which, as I observ'd in the *View*, he concludes the Consequences of Plays intolerable, and that the *Massilienses* did well in clearing the Country of them. Here the Surveyor flies to his old Distinction between the *Mimi* and the *Drama*, which having disabled already, I might reasonably call a new Cause; but to give him farther Satisfaction, I shall prove, that the *Stage* is here meant in all its Latitude and Variety of Diversion.

Prisci moris observantia.
Val. Max. Lib. 2. cap. 6.

1. Then, *Valerius Maximus* in the Beginning of the Paragraph commends the Republick of *Marseilles* for the Sobriety of their Discipline, and keeping up to their ancient Customs. Now we are to observe, that the *Massilienses* were a Colony of the *Phocenses* in *Ionica* who not being willing to submit to the *Persian* Government, quitted that Country, and settled in *Gaul*. Now this Removal was in the Reign of *Cyrus*, in the very Infancy of the *Stage*, when there was nothing but some rude Beginnings of Tragedy at *Athens*; besides, the *Massilienses* came from *Phocis*, where neither *Aristotle* nor *Lilius Gyraldus* mention any thing of the Settling or Invention of the *Drama*: By consequence, if the *Massilienses* were so tenacious of their Original Customs, they could have no such thing as Tragedy and Comedy among them; these Entertainments being, as far as it appears, posterior to the forming of their Commonwealth. This will appear farther, if we consider that, as *Suetonius* observes, the Business of the *Mimicks* was originally part of Comedy; so that let us suppose, which we can't grant, that the *Drama* was as ancient as the Government of the *Massilienses*, and in use among them, yet we can't with any Colour suppose, that the *Mimi* were distinct from Comedy at that time of day; so that if the *Massilienses* were such Admirers of the first Plan of their Government, and stood off so nicely from all Innovation, they must exclude the *Drama* as well as the

Vid supra.

Lilius Gyraldus de Poet. Hist. Dial. 6.

Mimi,

Mimi, otherwise the Form of their Stage would be changed, and their Customs receive an Alteration.

2. The Reason *Valerius Maximus* * gives, why the Inhabitants of *Marseilles* refused to admit this Entertainment, agrees very well with the Drama, *It was because the Subject and Gross of these Diversions, was mostly Intrigue and Debauchery: These Circumstances the Government were afraid might grow infectious, and spread from Fiction into Practice.* Now this is exactly the Description which *Tully* † gives of Comedy, which (says he) were it not for Amours and Lewdness, would have no Matter to proceed upon

3. The introductive Clause which leads to this Discountenance, points it clearly on the Drama. *The Massilienses* (says the Author ‡) were extremely strict and severe in their Government and Administration. Now by the Surveyor's Account of the *Mimes* and *Pantomimes*, this could never be meant of them. For they, says he, danced naked, and were in their Gestures foul to the last Degree of Scandal. I would gladly know, what Instance of Severity it could be to deny Admission to such Monsters as these? Is it indeed an Argument of extraordinary Rigour not to allow the grossest Liberties, and which had been often mark'd and punish'd at *Rome*? A Government can't be said to be remarkably rigid, unless they tie up their Subjects to particular Restraints, and bar them the Freedoms commonly practis'd elsewhere. *The Massilienses* therefore having this Character of Severity, it must be because they would not admit of the more inoffensive Performances of the Stage; because they refused the Diversions of Comedy and Tragedy, which were then generally permitted in the *Roman Empire*.

4. *Mimus*, the Word which the Surveyor cavils upon, is by other good Authors taken for a Play, in the Sense of the Drama, as this Gentleman loves to speak. Thus the learned *Thysius* upon the place understands. *The Massilienses* (says he) cleared their

Y

Country

Nullum aditum in Scenam Mimis dandi, &c. Quorum argumeta majore ex parte stuprorum continent actus, ne talia spectandi consuetudo, etiam imitandi licentiam sumat. L. 2. cap. 6. † Tusc. Quæst. L. 4. vid. sup. pra. ‡ Ea civitas severitatis cultos acerrima est. ibid. Surveyor, p. 24. Itaque Comædiam omnemque

adeo Scenices Ludos Republica sua egerunt; Videbant enim eam esse lasciviam matrem, nequitiam magistrum, &c. Thyfius in Loc.

* Suet. in August.

Country of Comedy, and all Sorts of Stage-Plays. This they did because they looked upon them as the Nurseries of Lewdness. And Suetonius * tells us That Augustus being at the Point of Death, ask'd some of his Friends, *Ecquid iis videretur mimum vivere commodum transfegisse.* Now I would ask the Surveyor what he thinks of this Matter? Did the Emperor enquire whether he had been a good *Pantomime* in his Life? Whether he had acted like a finish'd *Debauchée*, and been lew'd without Shame or Measure? Did Augustus affect such a Character as this, or think his Memory would be oblig'd by it? Such a Supposition would be a Libel upon Nero, who when he came to die had the Justice to be displeas'd with his own Lewdness.

The Meaning therefore of this Question of Augustus must be, Whether he had behav'd himself well in his Station, and acted his Part handsomly as a good *Player* does upon the *Stage*; from whence it will follow, that *Mimus* must be taken for a *Player* in its usual Signification. But 'tis time to dismiss *Valerius Maximus*, and pass on to *Seneca*, who seems has but little to say to the Matter. He should have said, he has but little to say to *Seneca*: However, let the *View*, &c. decide that Question. Well if *Seneca* says but little, he is resolv'd to fortify his Testimony, and help him out. For he frankly confesses, *That the Roman Youth were generally corrupted by the Countenance which Nero gave to the Stage, and all those Arts which gratified and indulged the Senses, and that this Philosopher's Complaint was not unreasonable.* Truly I think so too, or else I had never cited him. In this Place the Surveyor is somewhat kinder than ordinary, for here he not only quotes

Surveyor, p. 50, 51. *rupted by the Countenance which Nero gave to the Stage, and all those Arts which gratified and indulged the Senses, and that this Philosopher's Complaint was not unreasonable.*

* *Nihil vero tam damnosum bonis moribus quam in aliquo spectaculo delectari, tunc enim per voluptatem*

* but argues for me too, and gives me both Text and Margin to make my best of. This Knack of Writing and Recanting at the same time, is a good subtle Expedient: For if ever he should be questioned'd for publishing a Book to debauch the Na-

tion, he can make substantial Proof he has con-^{tem vitia}
futed himself, and that, it's to be hop'd, may stop ^{facilius}
the Prosecution. I must confess I like an Author ^{surrepunt.}
that knocks his own Mischief on the Head, and ^{senec}
like the Scorpion is both Poyson and Antidote. ^{Epist 7.}
But the Surveyor objects, That Seneca's Charge a-^{Surveyor,}
gainst the Shews is general. Why then they are all ^{p. 51.}
comprehended: Then he may be sure the most re-^{pesta-}
markable Shews, such as the Stage, are concerned ^{lum, p. 52.}
in the Caution; especially since the Author has
elsewhere expressly declaim'd against it. Well! I ^{View. p.}
perceive all this Skirmishing has nothing but feint ^{154.}
and false Alarm; but now he's resolv'd to come to
the Assault in good Earnest, and enter upon the
Breach of the Quotation, for there, if you will be-
lieve him, I have made a Shift to steal in two Falsifica-
tions. Now to try this Cause, and discover the foul
Play, we must read the Deed in the Court. The O-
riginal runs thus: *Tunc enim per voluptatem vitia faci-*
lius surrepunt. The Translation thus: *For there Vice*
makes an insensible Approach, and steals upon us in the
Disguise of Pleasure. And where is the Harm of all
this? Harm! Why, I have corrupted one of the ^{View, p.}
Eight Parts of Speech, and suborn'd the Adverb *Tunc* ^{154.}
to give in false Evidence, by translating it *There*,
instead of *Then*. Nay, that's intolerable! For *Se-*
neca, you must observe, had nothing to say against
the Shews and the Play-house, the Diversion or the
Company! The *Then*, the Circumstance of Time
was the Bugbear; all the Infection lay in the Clock,
or the Sun-Dial: For People may see what Shews,
and go to what Place they please, and be safe e-
nough, provided they do it at no Time; this is ex-
actly the Surveyor's Reasoning; and thus he proves
the Indictment. The next Falsification is my ren-^{Surveyor;}
dering the Words, *Per Voluptatem*, in the Disguise of ^{p. 53.}
Pleasure: For all that, if he renders them other-
wise, I am satisfied he'll do it worse. Indeed I
think these Objections are not made in the Disguise

of Sense. To conclude, if I was so unfair as to steal in two Falsifications, I had, it seems the Discretion to steal them out again; for 'tis plain, there's none of them to be found at present.

Tacitus and *Plutarch* appear next, and are given up by him. But then he is never at a Loss, for when he can't Reason he can Rail, and so the Book goes on as well as ever.

I produced *Ovid* and Mr. *Wycherley* to shew, that the *Audience* at the Play-house was dangerous, *Surv p. 55.* as well as the Entertainment: Against this the *Surveyor* insinuates, that if nothing but Solitude and Retirement will secure us, we must not go to Church; for there is mix'd Company, and bad Designs too sometimes. Under favour, this does not follow. To go to Church is our Duty: Now a Man's Business, and especially when Religious is his Guard: And God will let no Body miscarry for their Obedience. Besides, the Quality of the Employment, the Solemnity of the Place and the Majesty of the Presence, is apt to furnish good Thoughts, and check those which are otherwise.

But at the *Play-house* the Case is quite different. This is a Place where Thinking is out of Doors, and Seriousness impertinent. Here our Reason is apt to be surpriz'd, and our Caution disarm'd; here Vice stands upon Prescription, and Lewdness claims Privilege to solicit. Nay, the very Parade, the Gaiety and Pleasure of the Company, is not without its Danger: These Circumstances, heighten'd with luscious Dialogue, lively Action, and airy Musick, are very likely to make an unserviceable Impression. And thus we see our standing is but slippery, and the Tide runs high against *Flesh* and *Blood*. And as for the Protection of Heaven to bring us off, 'tis Presumption to expect it. If we will sit in the *Seat* of the *Scornful*, and make Wickedness our Diversion, Providence we may be sur-

will withdraw, and leave us to the Government of another *Influence*.

To do the *Surveyor* right, he is somewhat of my Opinion in this Matter. He *won't deny but a promiscuous Conflux of People of all Ages, Sexes, and Conditions, will make the Business of Intrigue go forward, and facilitate Enterprizes of this Nature.* But he is afraid, if a *Restraint* were laid upon People, and they were kept out of Harm's way, it would be worse with them: And for the Truth of this Conjecture, he appeals to the Experiment of *Italy* and *Spain*; where he observes there is a great Deal of Care, and yet a great Deal of Miscarriage. It may be so; but if they are bad under Caution, 'tis to be feared Liberty would never mend them. His Reasoning about the *Imagination* being vitiated (p. 56.) for Want of Freedom is very slender, for Opportunity makes a Thief; The Temptation rises upon Sight, for Sense is stronger than Memory, and Life than Painting. If the Strength of the Stream forces the Bank to give way, the making the Breach wider, is not, I suppose, the proper Method to stop the Torrent. He had best persuade the *Dutch* to pull up their Dikes and their Dams; because in several Countreys where the Sea is left to its Course, it does no Manner of Damage. I confess, I never heard that the *Spaniards* and *Italians* were all Fools till now: But it seems so 'tis with them: For they are still perfect Strangers to themselves, and know nothing of the Temper of their People, after so many Ages for Information. But of all Men, the *Surveyor* should not have been severe upon the Reservedness of the *Spaniards*, because he had allowed it in the *Persians* before: His Reason was, because the *Heat of the Climate, and the Warmth of their Constitutions, hurried them very precipitiously* (as he phrases it) *into Irregularities.* Now *Spain* is as hot as *Persia*; why then all this Partiality? That that's Sauce for a Goose is Sauce

for a Gander. Why must the poor *Spaniard* be maul'd for his Caution, and for preventing his Family from being *hurried very precipitiously into Irregularities?*

But after all, the *Caffres* and *Soldanians*, the Monsters of *Africk*, both in Figure and Folly, and which, (as to some of them) whether Men or Monkeys, has been disputed: These *Æquinoctial* Sages are much wiser, it seems in the Guard of Virtue, than the *Spaniards* and *Italians*! For in many *Surv.p.56.* Places under the Line, where the People go constantly naked, the Familiarity of the Objects takes away all Wantonness of Imagination, which the artificial Difficulties of some Countreys promote. Say you so, must Spain and Italy be reformed by *Africk*, and brought up to the Standard of the Line? Must People go naked to secure their Modesty? These are wonderful Discoveries, and one would almost conclude by the Drift of them, that the Man had a fanly to turn either *Adamite* or *Pantomime*. These artificial Difficulties of Cloaths spoil all: They disserve the Interest of Virtue, and are an impolitick Contrivance. This fine Phrase puts me in mind of his quarrelling a Sentence of mine for want, as he pretends, of Syntax and Grammar: And therefore upon this Occasion I must tell him, That if the Charge was true, Sense without Grammar is somewhat better than Grammar without Sense.

Ovid, by the *Surveyor's* Confession, pleads guilt, and owns not only the Opportunity, but the Business of the Place promotes Lewdness. But then he *Surv.p.57.* fences against the Testimony with his usual Evasion, and turns it all upon the Representation of the Mimi: But the next Verse to that in his Margin, will be sufficient to beat him off his Guard.

De Trist.
lib. 2.
View, 156.

*Ut tamen hoc fatear, ludi quoque semina præbent
Nequitiae: tolli tota Theatra jube.*

Thus *Ovid* we see is for quite levelling the Enemies

mies Works: He is for pulling down all the Play-houses, and not leaving so much as a Corner of them standing for *Comedy* and *Tragedy*. This Line of the Poet had too much Light to be look'd on, and therefore the *Surveyor* was resolv'd to wink hard, and get over it. There is another Verse likewise in the Citation; which one would have thought might have put him beside the *Fansy* of his *Mimi*; *view*; and 'tis this, p. 156. Ov. Remed. Amor.

Quid caveas, Actor, quid juvet, arte docet.

This *Pentameter* refers much more to *Dialogue* than *Dancing*, to the Methods of Courtship, and the Mysteries of Intrigue, which are generally the Subject of *Comedy*.

And now the *Surveyor* thinks fit to make a Halt, and seems extreamly satisfy'd with his Performance: *I have* (says he) *at length run through all his private p. 57. Authorities against the Stage.* Run through them! Yes, like a Bowl that gets nothing; or if you please, like a Soldier that runs the Gauntlet. Indeed this Author's Method is so very peculiar, he does so often fall foul upon his own Book, quote away his Argument, and mortify himself, that one would almost fancy he wrote for a Penance.

We are now coming up to the Censures of the State: Upon this Head I began with the *Athenians*, and observ'd, that this Republick made a Law, that no Judge of the *Areopagus* should write a *Comedy*. *view*; Here the *Surveyor* is surpriz'd to find the *Athenians p. 157. produced against the Drama, of which they were the greatest Encouragers.* As great Encouragers as they *Surv. p. 58. were, their forbidding the Judges writing Come- 59. dy, proves they look'd upon't as the most un- reputable Part of Poetry.* Now this was enough for my Purpose. Nay, after a little struggling the *Surveyor* comes forward to a Compliance. He grants writing *Comedy* was likely to engage the Author in Quarrels and Partialities, and was also an *Surv. p. 61.*

Indignity to the Office of a Judge. And is not all this a Sign, that there was something untoward and unrespectable in the Performance? His objecting, that *Aristophanes* had the better of *Socrates*, is no Argument of the standing Interest of Comedy: For 'tis pretty plain *Socrates* was oppress'd by a Faction, and executed in a Hurry: For soon after, the Government repented, his Memory was honour'd, and his Prosecutor *Melitus* ston'd to Death.

Lilius Gyrald. de Poet. Hist. Dial. 7. p. 780, 824. Surv. p. 61.

But after all, the *Surveyor's* being surpriz'd, 'tis no such News to find the *Drama* discountenanc'd at *Athens*: For he frankly affirms, there was once a total Suppression of it, an *Abdication*, as he calls it, of Tragedy and Comedy: However, I'm willing to grant him the *Athenians* were none of the

View, p. 156.

worst *Friends to the Stage*; I told him as much: But alas, they paid for their Fanny at last; for the *Expence of this Diversion, their Sauntering at the Playhouse, and minding Poets more than Field Officers,*

Justin. l. 6. sub. sen.

was, as Justin observes, the Ruin of their Government: Thus Prodigality and Sloth made way for Slavery: And Philip of Macedon, a little obscure Prince, grew Master of the Liberties of Greece.

View, p. 157.

From *Athens* we must travel to *Sparta*, where I observed the *Stage was not allow'd under any Form or Regulation.* Here the *Surveyor* grows angry, because I gave the *Lacedæmonians* a good Word, and

Surv. p. 62.

after having said they were *somewhat of my Kidney*, falls a railing unmercifully upon them, and calls them *Cynical, Proud, and what not.* Well! These *Cynicks*, and he together, put me in mind of old *Diogenes*, who trampled on *Plato's Pride* with a greater of his own. I confess the *Surveyor's Satyr* has so much of the *Rust and Roughness* he declaims against, that I'm afraid, he'll appear much more *unlick'd* (as he has it) than the *Lacedæmonian Laws.* But, by this Gentleman's favour, I was far from over-flourishing upon the *Spartan's Character*, as appears sufficiently from *Plutarch*, to mention no

other

Other Author. " This great Man commends them
 for their Courage, their Discipline, and their
 Sense; declares, that he could not perceive any
 Sign of Injustice in their Constitution: He calls
 them a Nation of Philosophers, and takes No-
 tice that the Neighbouring States and Colonies
 of Greece, look'd on the City of Sparta as a per-
 fect Model of good Manners and wise Govern-
 ment." To go on; the *Surveyor* finds fault be-
 cause I did not assign the *Reason of the Spartans*
Aversion to the Stage. To this I must answer, I had
 no mind to tire the Reader with unnecessary Talk.
 Who would imagine, but that so wise a Govern-
 ment as the *Spartans*, had a good Reason for their
 dislike? However, he must garnish his *Margin*,
 and have the Reason out, tho' it makes against
 him. Here 'tis then: *The Lacedæmonians allow-*
ed neither Tragedy nor Comedy, that they might not
bear any thing contradictory to their Laws. No:
 They had no Palate for the Rapes and Adulter-
 ies, and buffooning Liberties of the *Stage*. They
 would not suffer the Sobriety of their Discipline,
 and the Gravity of their Constitution, to be af-
 fronted so much as in jest. Yes, the *Surveyor* grants
 they were afraid the *Luxury of the Drama*, as 'twas
 practis'd at Athens, might soften their Youth, and
 enervate their Minds: And now had not I great
 Reason to be afraid of inserting the Citation at
 length? But the *Lacedæmonians* were only concern'd
 to preserve the *Martial Spirit of their People*. How
 does that appear? Were the *Lacedæmonians* only
 for one good Quality? Had they no concern for
 the Virtues of Peace, and the Securities of good
 Correspondence among themselves? That's strange!
Plutarch calls them a *Nation of Philosophers*, and
 makes them strict Observers of Regularity in ge-
 neral. But for the *Surveyor's* sake, let us suppose
 them ambitious only of military Glory: Even this
 Point could not be gained without Sobriety of
 Manners,

*Plat. in
 Lycurg.
 Lacon. In-
 stitut.*

Surv. p. 65;

*Ut neque
 joco neque
 serio eos
 qui Legi-
 bus con-
 tradicerent
 audirent.
 Lacon. In-
 stit.*

Surv. p. 65.

*Surv. p. 67,
 68.*

Surv. p. 67.

ibid.

Manners. For, if we observe, we shall find the *Persians, Greeks, and Romans, &c.* were always best Soldiers when they were best Men. Indeed they held their Empire, as it were of Virtue and Moral Philosophy. For when they came to debauch, they grew quickly good for nothing; and dwindled by Degrees from Cowardice to Servitude. Insignificance, to speak softly, is the natural Consequence of Lewdness, Dissolution destroys both the Will and the Power to be serviceable. It makes Men impatient of Discipline, Quarrelsome and Mutinous, and unable to bear the Fatigues of War. A lewd Soldier often fails in Point of corporal Force is deserted even by his Limbs, and has no Constitution to be brave, tho' never so willing: I mean as to Campaigning, and a Course of War. Thus when the *Stage* is suffered to debauch a Nation and bring Vice into Credit, People will be in danger of having more Confidence than Courage. This is the way to soften a *Martial Spirit*, and destroy the Principles of Honour. And thus *Military Glory*, and *Civil Virtue*, and every thing else that's worth the owning, must take their Leave in a short Time. This Consequence was wisely foreseen by the *Lacedæmonians*, and guarded against accordingly.

The *Surveyor* rallies once more, and tells us, that *Plutarch* says indeed, that the Spartans did not admit Comedy nor Tragedy, but says not a Syllable of *Forms and Regulations*. This is wonderful civil! If he grows thus good natured, I must dispute with him no longer. I beseech him, what does he think I argued against in the *View*, was it not against the Liberties of Tragedy and Comedy? If he fancy I wrote against *Punchianello*, or the *Water Works* he is much mistaken. If the *Lacedæmonians* refused to admit Tragedy or Comedy upon any Condition they refused to admit them under any Form. To go farther with him, his old starting Hole is stopped for he can't so much as pretend, that the *Mimi* would

as the Test, where the *Drama* was thus discoura-
 ed. But I am almost to blame for taking Notice
 of these Objections.

We must now take a Turn in *Italy*. From hence
 brought a famous Instance, how severely the Ro-
 man Government treated the *Stage* under all its La-
 ritude and Distinctions. The Authority is no less
 than *Tully's*, in his *Traſt de Republica*, cited by
St. Augustine * with Approbation. To this Testi-
 mony the *Surveyor* † returns a surprizing Answer.
 Since *Tully* does not appear in his own Person, we
 shall not (says he) spend any Time or Ammunition upon
 him. Well! Tho' his Resolution is right, his Rea-
 son is wrong. For, What tho' *Tully's* Books de
Republica are lost, they were extant in the Time of
St. Augustine. Is this Father's Credit so low, that
 he can't be trusted for a Citation? This Treatise
 of *Tully* was too well known at that Time a Day
 to be counterfeited; so that if *St. Augustine* was un-
 fair in the Citation, he wanted both common Ho-
 nesty and common Sense. And after all, I can't
 perceive that *Tully* has here deposed more against
 the *Play-house*, than *Livy* did after him, who comes
 next to be examined. This Author, to make short
 Work of the Quotation, informs us, That the
 common Players were expelled their Tribe, and refused
 to serve in Arms. Here the *Surveyor* makes a mis-
 erable Pother; reasons backwards and forwards,
 and makes Might and Main for the old Cover of
 the *Pantomimes*: And thus by his running upon the
 File, and doubling, we may perceive he is almost
 spent. In answer to what he offers, I shall first
 take Notice of his Concessions: He grants, in the
 first Place, that the *Romans* went on the same
 Grounds with the *Lacedæmonians* in discouraging
 the *Stage*. They were afraid their *Military Virtue*
 might suffer by it: Now of this Supposition I have
 made my Advantage already.

* *Romani, sicut apud Ciceronem idem Scipio loquitur, cum artem ludicram Scenamque totam probro duce-
 rent, genus id hominum non modo honore civi-um reliquorum carere, sed etiam tribu moveri notatione Censoria voluerunt.*
St. August. de Civ. Dei l. 2. cap. 13.
 View,
 p. 157.
 † *Surv.*
 p. 69.
Liv. Dec. 1. l. 7.
 View,
 p. 157.
Surv. p. 70.
 71.
Surv. p. 71.
 74.
Ibid.
 among

Secondly, he affirms, That the Practice of the Stage

ibid.

Surv p.73.

p. 74.

Surv p.72.
76.

Surv p.22.

De Civ.
Dei, l. 2.

among the Romans fell into the Hands of Slaves. From whence one would imagine 'twas pretty plain that the Romans thought this Business was too coarse for Persons of higher Condition. Indeed his Reason for this Custom is very pleasant: He says this Profession was thrown up to the Slaves, upon the Account of its being a polite Exercise, and too refined a Diversion for the Rest of the Roman Youth. Now I would gladly know how it comes about that Slaves are so much better bred than their Masters, and Mob than Persons of Quality? Upon the Surveyor's State of the Chronology, this was extremely unlikely: For if this happened before the Settlement of the Drama, the Time lies against him; for then the Romans had not conquer'd the polite Countries, nor made any Inroads upon Asia or Greece. But let acting be as polite as the Surveyor pleases, 'tis plain the Romans look'd upon it as unrespectable, otherwise they would never have left it wholly in the Hands of Slaves and Mercenary Foreigners. These Concessions one would think were frank enough; but we shall have more of his Liberality by and by; and in the mean Time I shall consider his Evasions.

In the first Place he endeavours to avoid the Blow, by fencing with the Distinction between the *Ludi Scenici* and the Drama: But this is meer Superposition and chimerical Fancy, and directly overthrown by a Quotation of his own from St. Augustine: *Et hæc sunt Scenicorum tolerabilia ludorum Comædiæ scilicet & Tragædiæ, &c.* The Surveyor should take care to keep his Margin a little in Order; a bad Memory, and a bad Cause, do very ill together.

Secondly, he argues, That this Mark of Infamy set upon the *Histriones*, can't properly stick upon the Actors of Tragedy and Comedy as such, that Law having been made long before the Drama was brought to Rome. First, with his favour, this Mark of Disadvantage

advantage must evidently stick upon the *Actors* of Tragedy, &c. and that by his own Argument: For they, and only they, as himself informs us, *Surv.p.76.* were call'd *Histriones*. He is now got off the Pin of Demonstration, and falls down to *Conjectures*, and argues like any *Almanack*: He fancies therefore *Surv.p.74.* the *Mimes* and *Pantomimes* were aim'd at in this Law. To this I answer, that having prov'd the Business of the *Mimes*, &c. to be originally Part of the *Vid. supra* Drama, by Consequence if the *Mimes* were struck at by this Law, the Drama will be concern'd in the Correction: For the *Mimes* being, as *Suetonius* tells us, originally Part of Comedy, and Comedy, as *Scaliger* observes, being prior to the *Mimes*, this *Scal. Poet.* Law being an early Provision, as the *Surveyor* l.2.cap.10. confesses, could not be made before the *Mimes* and the Drama were parted; from whence it will follow, that the Drama must be affected with the *Censure*.

And as this Law was an early, so 'twas a lasting Check upon the Stage, being in force when *Livy* wrote, as appears by the Words of the Citation: And here the Historian speaks in comprehensive Phrase, and excepting the *Fabulæ Atellanæ*, takes *Ed institutum manet, &c.* in the *Play-house*, with all its Appurtenances; as appears not only from the Term *Histriones*, but *Ab Histrionibus polui.* from the other Expression of *Ars Ludicra*, which, by the Authority of the *Civil Law*, quoted by the *Surveyor*, includes all the Denominations and *Expertes artis ludicra.* Distinctions of the Stage.

And now having evidently proved the Drama-*Surv.p.77.* tick *Actors* under the Discouragement of the Roman Constitution, we need not stand to the Courtesy of his Supposition, for to that, after a little struggling he is willing to come. Nay, at last he yields up the Supposition for Matter of Fact, and cites a *Prætorian* Edict, hinted by the *View*, in Proof of it; and because I suppose he won't quarrel at his own Translation, it shall serve instead of the *Latin*: *Whoever* (as the Edict runs) *appears on the*

the Stage to speak or act, is declar'd infamous. Here the Surveyor can't deny but Comedians and Tragedians are included. But then he alledges, That *Surv.p.77.* *their Profession was not branded on the Score of Immorality, but because they exercis'd it for Hire.* This *78.* being his last Refuge, I shall endeavour to drive him out on't, and prove in Contradiction to his Assertion, that the *Play-house* was censur'd by the Romans upon the Charge of Immorality, and because of the Scandal of their Performances; and that 'twas the Nature of their Profession, and not *Ibid p.80.* the Mercenary Condition of exercising it, which drew the Censure upon them.

First then, we may learn from Tully, as St. Augustine cites him, that the Romans look'd upon the Business of Players as ignominious in all the Parts of it; and as *Gothofred* expresses it; 'twas counted *Artem ludicram scenamque totam probro ducerent. De Civ. Dei. l.2. cap.13. View, p.157.* *turpe munus, a scandalous Profession.* This Mark of Disadvantage we see comes full upon the Function there's no Conditions of Favour or Exceptions for acting *gratis*. This State of Ignominy was not the Punishment of meer Hire: The Romans were not expell'd their Tribe, and thrown out of common Privilege only for taking Money for their Labour. No, they fought for Pay, and pleaded for Fees, and traded for Gain too, without any such Disadvantage to their Condition.

Why then should Metals transmute backwards in the *Play-house*, and Money look so dull and scandalous in the *Actors* Pockets? Why should the Consideration of Gain blast their Character, forfeit their Right, and extinguish the Privileges they were born too? Why, I say, should the Roman Players have such ill Luck with their Money more than other People, unless because they were thought not to come handsomely by it? This extraordinary Usage plainly affects the Matter, and proves the Mystery unrespectable: And therefore the latter Law cited by the Surveyor, does

nothing

nothing of his Business. However, it shall be transcrib'd.

Those that appear upon the Stage for Gain are infamous, says Pegasus and Nerva the Son. Now by what I have already discours'd, 'tis plain that these Words are design'd to check the Avarice of the Romans, and to keep them from enriching themselves by a Libertine Profession; and that if they were resolv'd to live upon the Practice, they should pay for't in their Character and Credit. In short, the Intention of this Law was to hinder them from dangerous Business, and to make them more in love with Probity than Money.

Secondly, That the Play-house at Rome was censur'd for Immorality, may be farther undeniably prov'd from Valerius Maximus, who mentioning the Rise of Plays much after the same Manner with Livy, gives the Reason why the Actors of the Fabule Attellane had better Quarter than the Rest of the Players: "And this was, because this Diver-

sion was clean and inoffensive, and made agreeable to the Sobriety of the Roman Discipline." 'Twas form'd, as Casaubon observes, upon the Modesty of the old Satyr, and was much more merry than mad. "This Stauchness, as Maximus goes on, screen'd the Actors from Disgrace, and purchas'd their Patent of Indemnity: So that they were neither (like the rest of the Stage) expell'd their Tribe, nor refus'd to serve in the Field.

The Surveyor * proceeds to acquaint us, That Tully, tho' a Man of great Vanity and Caution, contracted an intimate Friendship with Roscius an Actor, therefore the Business of the Stage was not unrespectable. What Tully's Opinion was of the Stage has been sufficiently shewn already: As to this Objection, 'tis so fully obviated in the † View, &c. by

Omnes
propter
præmium
in scenam
prodeun-
tes, &c.
Surv. p. 80.

Quod ge-
nus dele-
stationis
Italica se-
veritate
tempera-
tum, ideo-
que vacu-
um nota
est: nam

neque tri-
bus move-
tur, neque
à militari-
bus stipen-
diis repel-
litur. Va-
ler. Max.
l. 2. cap. 4.
Casaub. in

Loc.

* Surv. p. 82.

† View, p. 180.

Tully

View, *ibid.*
Surv. p. 82.

Tully himself, that I can't imagine why the *Surveyor* mention'd it, unless to fill up the *Page*. But *Tully* made an Acquaintance with *Roscius*: Most certainly: *Roscius* was considerable in his way, and seems one of the most Moral in his Profession. And besides, 'tis likely *Tully* might learn something of Gesture and Pronunciation of him. In short, *Tully* lik'd the Man, but not his Business. For that, he defended his Cause. That's true; he defended him in an Action of Debt: But what's that to his Profession? Can't a Lawyer plead for his Client, without justifying his Practice, and answering for his Trade? But I'm afraid I have consider'd this Sort of Reasoning too much, and therefore shall proceed.

Surv. p. 80.

The *Surveyor* urges, That *Scipio Africanus* and *Laelius* were publickly suspected to have assisted *Terrance* in the Composition of his Plays. Suspected! Then it seems 'twas no very creditable Business. This is an odd Way of Arguing, if positive Evidence from unexceptionable *History* and *Law*, may be set aside by remote Conjectures, which would signify nothing if prov'd; I say, if the best Evidence may be thus over-rul'd, we must never prove

Usefulness
of the
Stage, p. 92
Defence,
&c. p. 150,
151.

any Thing. This Objection was made by Mr. Dennis, and is sufficiently answer'd in my *Defence*, by the Counter-Evidence of *Scipio Nasica* and *Horace*. But let us suppose, if you please, which the Instance is far from proving, that *Africanus* and *Laelius* believ'd the Stage not discourag'd on the Score of *Immorality*; the Consequence will only be this, that these two Persons were of one Opinion, and the Government of another; and thus their Authority is destroy'd by running counter to the *Laws*. This Answer will affect his Objections from the two *Cæsars* and *Seneca*; which being weaker than the rest, I shall consider them no farther.

Usefulness
of the
Stage, p. 99

My Instance in the *Theodosian Code*, Mr. Dennis gives up for an unreasonable Custom; but the *Surveyor*

Surveyor, who loves neither yielding nor proving, encounters the Authority with a Banter. He finds fault indeed with the *Translation*; but disproves it in no particular: But fails in his own *Version* by his own Rule; for he renders *Histrion* by *Droll-Actor*, whereas he has already told us, that this Word is peculiar to the top Function of the Stage, *Surv. p. 76.* and signifies the *Players* in their best Capacity. Farther, by his citing the Law at length, it appears, that *Histrion*, or an *Actor* in the *Drama*, has as little a Character as a *Pantomime*: Nay, the Language falls rather harder upon the first; for the *Pantomime* does not suffer so much in the Addition, *Pantomimum vesic-
um velle
humili,
aut vilem
offerat Hi-
strionem,* nor has that Epithet of Disadvantage which describes the other. And thus by his Criticisms and Exactness, he has made the *Translation* worse, and the Case worse.

I have now gone through this Charge against &c. the Testimonies in the last Chapter of the *View*, &c. and I hope fully shewn that my Authors have been fairly translated and rightly applied. The Objections against the Pagan Part of the Authorities, were most of them made by Mr. Dennis before the *Surveyor*: The Answers to the one therefore will hold against the other. But Mr. Dennis has one Exception about St. *Augustine* particular to himself; 'tis this: He says St. *Augustine*, as I have cited him, * *has done Cicero a great Deal of Wrong*, * *Nonne in the Character of Roscius.* In the first Place, my Citation of St. *Augustine* is right to a Tittle; and therefore I can have nothing to answer for. And that St. *Augustine* was the least to blame, we have no just Reason to suspect. For, first, we are to observe, that *Tully's* Oration, *Pro Roscio*, cited by Mr. Dennis, is a great Part of it lost, we have nei-
*Usefulness
of the
Stage, p. 90*
* *Nonne Cicero co-
ram cum
Roscium
quendam
laudaret
Histrionem, ita
peritum
dixit, ut
solus esset dignus qui in scenam deberet intrare: ita virum bonum, ut so-
lus esset dignus qui eo non deberet accedere? quid aliud apertissime ostendens,
nisi illam scenam esse tam turpem, ut tanto minus ibi esse homo debeat,
quanto magis fuerit vir bonus? Aug. de Consensu Evangelist, lib. 1.*
View, &c. p. 180.

ther Beginning nor End of it. But in St. *Augustine's* Time *Tully's* Works were entire. Now because a Passage is not in Part of an Argument to conclude it was not there at all, is an odd Way of Reasoning. And if 'twas not in this Oration there was room enough for it in the rest of *Tully's* Works, which are now lost.

Secondly, The Words and Sense of this Quotation, and that cited by Mr. *Dennis*, are so very different, that 'tis next to impossible, that St. *Augustine*, if he quoted from Memory, should mistake the one for the other: And yet he quotes it roundly, and Reasons positively upon it. From whence (says this Father) *Tully was most clearly of Opinion that the better a Man was, the less fit he was to make a Player.* And can we imagine a Person of St. *Augustine's* Character, could mistake so mark'd and memorable a Sentence? He that was so well acquainted with the Heathen Learning, and particularly *Tully*, having publickly taught Rhetoric in his younger Time? To change the Words of an Author to so strange a Degree, to so very foreign a Signification, could be nothing but design. Nor can we imagine that St. *Augustine's* Conscience could digest such a Practice as this? Would he who he wrote a whole Book against Falshood and Lying be guilty in so notorious an Instance himself? What in an Author so well known as *Tully*, in a Sentence so very remarkable, and in a Treatise written for the Satisfaction of the Heathens? For now we are to observe, that St. *Augustine* was encountering for Pagan Objections about the Gospels, and proving the Consistency of the *Evangelists* with each other. Besides, there was no Necessity for so wretched and ridiculous an Expedient: The Controversy did not languish for this Citation; for as pertinent as it was, St. *Augustine* could easily have gone without it. But possibly the Reader may think we have taken too much Notice of a Calumny

much without Colour: To return therefore to the Surveyor.

And here once for all, I can't but wonder at his Captiousness and Noise against the Method of my Quotations: *The Authors*, says he, *were not cited at length, and in their own Language, which it seems could be nothing but Design.* That my Meaning was fair, I have made good already; and that my Method was defensible, is no less plain, for I always took care to cite *Book, Chapter or Page*, and sometimes *Edition* too. Now how could Imposition and foul Play lie hid under such a Punctuality? When this was done, what need was there of stuffing the Margin with Greek and Latin? Why should I give my self a needless Fatigue, and trouble the *English Reader* with a foreign Language to no purpose? All unnecessary quoting is either Pedantry or Ostentation. The Surveyor has neither Reason nor Custom for his Demands. What then would the Man be at? I hope he did not expect I should get a *Certificate*, or make *Affidavit* in Proof of my Authorities? 'Tis true, his making a Squabble about the Testimonies has now somewhat alter'd the Case; insomuch that I am sometimes forced to bring him to the Test of the Original, to discover his Honesty.

And now having set the Testimonies right, the rest of the Surveyor's Book will go off apace.

The Surveyor complains of my censuring the *Musick and Gestures of the Play-house only upon Report*, Surveyor, *having never heard of one, nor seen t'other.* As to P. 99.

the Play-house Musick, he has given me no Occasion to resume that Argument, neither did I meddle with their Dancing. But here he runs too fast. I only told him, I was no Frequenter of the *Play-house*. I must tell him, I have been there, though not always for Diversion. I am not so much a Stranger to that Place, as not to have seen the Behaviour of their Women bold, and the Gestures lewd sometimes, View, p. 182.

witness the *Hostess in Bartholomew Fair*! His Appeal to the Ladies in this Case is strangely out of the way. He has reproach'd them too much in the *Dedication*, either to expect their Favour, or depend on their Decision. The Outrage is very gross and comprehensive, as will appear at the first sight. *Women*, says the Surveyor to the Earl of Dorset, and weak Men, whose Fears are stronger than their Judgments, will be awed into a Persuasion before they are convinc'd of the Truth of it. For such People, in most Cases, measure the Certainty of Assertions by the Confidence of him that pronounces them. Here's a Flourish for ye upon the whole Sex! Here's Decency of Application, and Strains of Breeding and Conduct! And does the Surveyor call in the Ladies to vouch for him after this Usage? After he has disabled their Character, and thrown them out of Sense and Capacity? His Modesty and Judgment, I perceive, are much of a Size: These Complaints, I suppose, were calculated for *Russia*, or rather for *Constantinople*, where the Women are said to have no Souls. I asserted in the *View*, &c. with Reference to the *English Stage*, That if they have any Advantage in their Instrumental Musick, they lose it in their Vocal: Their Songs being often rampantly lewd, and irreligious to a flaming Excess: Now the Ancients, as we have seen already, were inoffensive in this Respect. Here the Surveyor falls a railing very liberally, and if his Logick would but answer his Language, there was no enduring him. But the best on't is, his Reasoning usually makes amends for his Railing: And so it happens at present, for at the first opening of the Cause, he does no less than give it up. He grants the Chorus of the Ancients was harmless enough. But then the Reason he proves it by is somewhat untoward. This Musick, says he, consisted of Hymns and Praises of their Gods, and therefore Lewdness would have been impertinent. On the contrary, the Pagan Idols

Epist. Ded.

View, p.

183, 184.

Surveyor,

p. 103.

p. 101.

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were lewd, and their Worship was lewd, and if the Hymns had been so too, they had been all of a Piece. Where then was the Impropriety? But then this, as St. Paul observes, was for the most part *done in secret*: For Nature was not wholly subdued by Idolatry. 'Twas therefore the Force of Modesty, and the Regards of Virtue, which made the *Chorus* inoffensive, and not Compliance with Religion, as the *Surveyor* suggests. And is not the ancient Stage much better than the modern upon this account? For they declin'd Smutt, though their Religion allow'd it. But these are resolv'd to charge through their Creed, and to have it at any Purchase of Infamy and Danger. To return to the *Chorus*, if that was inoffensive, as the *Surveyor* truly affirms, then the Vocal Stage Musick of the Ancients was inoffensive, for they had no Songs but in the *Chorus*; I challenge the *Surveyor* to produce one elsewhere in all the old Tragedy and Comedy extant: And does it not follow from hence, that the old *Drama* was inoffensive, not only upon the Comparison, but even without it? His running off to the gross Liberties of the *Mimi* is a poor Relief: For, *First*, by thus retreating from the Subject, he quits the Field, and leaves the *ancient Drama* in possession of the Advantage contested.

Secondly, In all his Ramble and Aggravation about the *Mimi*, he neither offers to prove his Point by Argument or Testimony: He neither gives any Instance, nor cites any Author; so that the whole of this Cause lies only in Affirmation and Assurance. His saying, That *all who are acquainted with the Roman Stage, know his Charge against the Mimi to be true*, is like the rest. I must tell him, he does not know it to be true, and therefore should not object it. Nay, as far as it appears, 'tis untrue; for the Lewdness of the *Mimi* consisted more in Gesture than Expression. I charged the Stage with encouraging *Revenge*, and mistaking the

view, p.
186.

Surveyor,
p. 108.

View, p.
23, 186.

Defence,
p 200, 201
204.

Surveyor,
p. 119.

ibid.

Notion of Honour: This he denies, and would make us believe, that a vindictive Humour is *almost always made the Mark of a Tyrant or a Villain in Tragedy*. But by his Instance in *Don Manuel* he mistakes the Point: The Disorders of Princes was not the Dispute in that place: 'Twas private Revenge which was principally aim'd at, as appears by the Mention of *Duelling*. And is not this Humour encouraged by the *Stage*? Don't their Characters of Figure quarrel in *Comedy*, and murder in *Tragedy*? Is it not honourable to do it, and infamous to refuse it? And thus by these Maxims, a Man is bound to be damn'd in Defence of his Honour, and can't be a Christian without being reckon'd a Poltron. To say this, Frenzy is countenanc'd in Life, and that a *Poet is oblig'd to draw according to Nature is a lamentable Plea*. At this rate Rapes and Adulteries must be acted, and all sort of Blasphemy repeated, that Nature may be shewn in her Colours: But this I have answer'd already. And therefore his saying, That *there can be no Breach of Morality, without offending against the Laws of the Drama*: His saying this, is in effect, to make the Poets sovereign Judges of Good and Evil; to give the Stage a Power paramount to Gospel and Law, and to make Vice the Standard of Virtue. By this Doctrine they may bring all the Stench of the *Stews* upon the Board, and poyson *Cum Privilegio*. For what is all this but a close Imitation of Life? Now if *any Man dislikes these Figures, let him do it at his Peril*, says the Surveyor, for then he finds Fault with Nature, not with the Poet. Nay, if those Pictures be drawn according to the Life, he might as well snarl at the wise Providence which governs the World, because he meets more ugly Faces than handsome ones, more Knaves and Fools than honest Men, &c. This is admirable Reasoning! For, in the first place, to suppose Ugliness so very common, is a Satyr upon Mankind, and is remote both from Truth and Decency: But

to make *Knavery* the Effect of *Providence*, as this Author does by the Drift of his Reasoning, and the Force of his Comparifon, is next to Blafphemy. To proceed from his Suppofition to his Inference: Does the *Surveyor* think there's no Difference between natural Defects and moral Turpitude, and are ugly Faces as catching as ugly Practices? Certainly, no. The Deformities of Behaviour are much more dangerous than thofe of Person and Understanding. Lewdnefs and Atheifm are infectious, but Folly is a Difadvantage to none but him that has it. Now, if we are obliged to guard our Virtue, and avoid ill Difcourfe, why not in the Play-houfe, as well as in other Places? Unless we'll fay, that the Wit and Figure, and Succels of a Libertine mortifies his Example, and makes him lefs dangerous: And then by the fame Rule we may conclude, that the Malignity of a Diftemper is a good Symptom of Health, and that People are likely to do leaft Mifchief, when they are beft prepar'd for it.

I muft now attend the *Surveyor* in his Examination of the *Greek* and *Roman Tragedy*, in which he pretends the *Ancients* were defective in the Morality of their *Fable*. And upon the Comparifon of *Surveyor*,
 fome few Inftances, endeavours to throw the Pre-^{p. 126.}ference upon the *Moderns*. In this Enquiry he fpendfs a great part of his Book, which were it never fo lucky, would be but little to his purpofe. For to fay no more at prefent, this Juftification would reach no farther than Tragedy, Comedy does not enter the Difpute upon this Head, and therefore muft be left defencelefs. He throws away abundance of Ammunition upon this *Place*, which if he could carry it, would not be worth the Storming: This will appear upon the Progreff of the Conteft; and in the mean time I fhall endeavour to repel the Attack, and difappoint him in the little Advantage.

In pursuing this Point, the *Surveyor* falls into a mighty Vein of telling *Stories*, which by the Length and Manner of them, one would fancy were told more for his own Diversion than the *Readers*. Here we must take him by Tale, and not by Weight; measure his Arguments by the Page: And if a Man could be confuted by the Yard, he might possibly have done my Business.

Surveyor,
p. 131.

He begins with the Fable of *Sophocles* his *Ædipus*, and censures it for being very deficient in the Moral. And yet in the next Words he owns it may serve to put us in mind of the Lubricity of Fortune, and the Instability of Humane Greatness. Call you this Moral very deficient! Does it not hold forth a Lesson of Justice and Moderation to great Men? Does it not teach the proper Use of Prosperity, and prepare us for the Turns of Adversity? This *Moral* is so far from being deficient in a Play, that it would make a good Sermon. But the Ground of the Quarrel is, this *Moral* is too good for such a Heathen as

Surveyor,
p. 131.

Sophocles, and therefore he must not have it. Not have it! What, though the Poem uses it expressly as such? that's confessed: For all that the *Surveyor* not only finds fault with Mr. *Dryden*, but won't give *Sophocles* leave to understand the Moral of his own Fable. This is very hard. But since he is resolv'd to refine upon *Sophocles* and Mr. *Dryden*, let's see what he'll make on't. Now this Gentleman tells us, that the genuine Moral of the Fable ought to have been shewn in setting forth *Ædipus*'s Misfortunes, as a Result of his Impiety, in advancing

p. 133.

Surveyor,
p. 133,
145.

his own Judgment above that of his Gods; and thinking by his own Wisdom to reverse the immutable Decrees of Destiny, and upon this account his Vanity deserv'd the heaviest Chastisement. To this I answer,

First, That if this were the *Moral*, it would not be without Instruction: It might shew the Vanity of contesting with Omnipotence, and teach Submission to the Decrees of Heaven, that People should

conclude

conclude the Punishment just by the Hand that sent it, and not repine at the Myſteries of Providence. But

Secondly, That this Senſe is not *the general Moral*, appears by the *Surveyor's* Objection, in which he grants, That Predeſtination was not ſo univerſal among the ancient Heathens, but many held the contrary. *ibid.* And if *Œdipus* was one of this Number, he grants his Moral falls to the Ground. Now, that *Œdipus* was no Predeſtinarian, I think is pretty clear from his Management: For if he believ'd a Fatality, he muſt believe his Miſfortunes irretrievable, and why then was he ſo weak as to attempt the preventing it? Why then did he quit his Fortune and his Friends, throw up the Expectations of a Crown, and run rambling after a known Impoſſibility? Such a Piece of Pilgrimage is fitter for a Goole than a Hero, eſpecially one who could look through Myſteries, untie Riddles, and had a Reach of Underſtanding above the reſt of Mankind. 'Tis plain therefore, *Œdipus* did not imagine himſelf under a Neceſſity of murdering his Father. He thought the Oracle pronounc'd no more than a conditional Truth: He took it for a fair Warning, but believ'd the Event might be ſecur'd by Care and Caution.

Farther, by this Scheme of Fatality the Reaſon of Punishment is deſtroy'd, and by conſequence the Moral ſinks with it. For, why ſhould *Œdipus* be puniſh'd for attempting to *reverse Deſtiny*, when all his Actions were pre-ordain'd, and he had not ſo much as his own Will in his Power? Where there is no Choice, there can be no Fault: Alas! upon this Suppoſition his *Vanity* was unavoidable, and he could no more help the conteſting with Fate, than he could over-rule it. For as the *Surveyor* has it from *Seneca*.

*Quicquid patimur mortale genus,
Quicquid facimus, venit ab alto.*

To make *Œdipus* smart for questioning the Oracle in this Case, is against all Reason and Justice: And the Poet might as well have brought him to Execution, because he could not fly. And thus we see the Poet will shift much better by himself than with the *Surveyor's* Assistance. The *Moral* of the rest of *Sophocles's* Plays is either good, or not bad, by his own Confession, and therefore that Dispute is at an end: 'Tis true, he excepts a little against *Hyllus's* Expostulation with the Gods. But this Objection was started, and consider'd in the *View, &c.*

Surveyor,
p. 150, to
165. *Soph.*
Trachin.

View, p.
59.

Orestes's killing his Mother, though not censur'd by the *Surveyor*, lies harder upon *Sophocles* than the other. But when we consider, that he was put upon this Practice by the Oracle, to revenge his Father's Murder, and the Abuse of his Bed, this Consideration, I say, upon the Heathen Theology, seems to excuse the Fact.

Sophoc.
Electr.
Act. I.

Surveyor,
p. 164,
178.

Ibid.

We are now to proceed to *Euripides*, who is blam'd by the *Surveyor* for not contriving his Fable to the Advantage of his *Moral*. To this it may be return'd, that his Instances of Mismanagement in this Poet are but few: And even all of those few won't hold; and where they do, the Plays are defensible upon another Head.

And because he makes *Orestes*, and the other produced by him, a Sample of the rest, it may not be amiss to shew the *Reader* in a Word or two, how unfairly *Euripides* is represented by the *Surveyor*.

To begin, *Hecuba* his first Play, has a *Moral* sufficiently instructive. For, here *Polydorus* comes from the other World to discover Treachery and Murder. And *Polymnestor*, King of *Thrace*, being the guilty Person, is punished with the Loss of his Eyes: This Piece of Revenge is executed by *Hecuba*, Mother to the murder'd Person, and being question'd for the Fact, she is acquitted by *Agamemnon*; as indeed she well might, having done nothing

nothing unjustifiable by the Principles of Paganism.

The *Phœnissæ* is full of *Moral* Sentences, and as to the *Fable*, the Misfortune of *Laius* and his Posterity is declared to proceed from his Disobedience to the Oracle; which holds forth this Lesson, That 'tis dangerous to go counter to the Instructions of Heaven; and that our Duty should always overrule our Desires.

Hippolitus Coronatus is taxed by the Surveyor with a defective *Moral*, because an inoffensive young Prince of that Name miscarries in't. But this *Fable*, if we look farther, has a great deal of good meaning in't. For *Hippolitus* is visited in his Misfortunes by a Goddess who clears his Innocence, undertakes his Quarrel, and promises to immortalize his Memory.

The Surveyor grants *Alcestis* a *Moral* Play, and the same may be said of *Andromache*: For here *Hermione*, who injur'd the Royal Captive *Andromache*, grows almost distracted with her Guilt, and is hardly prevented from dispatching her self.

Menelaus likewise designing to murder *Andromache* and her Son *Molossus*, is disappointed in his Barbarity by *Peleus*, who comes in the Nick of Time to the Rescue of the Innocent. And at the End of the Play, *Andromache* is left in possession of the Country, married to *Helenus*, *Hector's* Brother, and the Crown settled upon her Son *Molossus*: And to enrich the *Moral* farther, the generous and compassionate *Peleus* is deify'd by *Thetis*, and transported to the fortunate Islands.

The *Moral* of the *Supplices* is not amiss. The Case stood thus. *Creon* King of *Thebes* refusing Burial to the Chiefs slain before that Town, *Adrastus*, the only surviving Confederate, applies to *Theseus* King of *Athens*, for Assistance, desiring to be put into a Condition to take Care of the Funerals of his Friends. For to have these Solemnities unperform'd, was a sad

bad Misfortune among the Heathens, who believed the Ghosts of the Deceased had no Rest, till their Bodies were burnt, and their Bones buried, according to that of *Virgil*.

*Nec ripas datur horrendas & rauca fluenta
Transportare, prius quam sedibus ossa quierunt.*

The Request being thus reasonable, *Theseus* complies with it, and having demanded Justice of *Creon* by an Embassy to no purpose, he goes against him in Person, defeats his Forces in the Field, and recovers the dead Bodies of the *Generals*.

This Expedition was a generous Instance of Humanity to the Dead and Living, and therefore the Poet rewards him with Success. The Fable likewise teaches us, that the Dead are not to be insulted, nor the vanquished refused in their reasonable Demands.

To proceed. His *Iphigenia in Aulide* has a Turn of Virtue in the Contrivance. For here *Agamemnon* resigns in a very tender Point to the Orders of the Gods, and was willing to sacrifice his Daughter to the Success of the Expedition: To let us understand, that Piety ought to prevail against natural Affection, and private Regards give way to publick Interest. And as for innocent *Iphigenia*, she is rescued from the Slaughter by a Miracle, and preferr'd to be a Priestess to *Diana*.

Iphigenia in Tauris continues the Story of the Tragedy last mentioned. Here *Pylades* and *Orestes* make an Adventure together, and by the Direction of the Oracle arrive at *Tauri* to bring off the Statue of *Diana*. But being seiz'd before they could embark, they were condemn'd to be sacrificed according to the Custom of the Country. *Iphigenia*, the Priestess of *Diana*, understanding the Prisoners to be *Greeks*, resolved to save one of them, and dispatch him with a Letter to *Argos*. Upon
this

this there follows a noble Contest between *Pylades* and *Orestes*, who offer'd to die for each other. But before *Orestes*, who got the better of his Friend, came to suffer, he is by good Fortune discover'd, and own'd by his Sister *Iphigenia*; who thereupon contrives their Escape, and goes away with them. From whence we may learn how unexpectedly Providence steps in to the Assistance of Friendship and Generosity: And that he who goes on the Messages of Heaven, has his Security in his Commission.

The next is the Tragedy of *Rhesus*, which whether it belongs to *Euripides* or not, is uncertain. This Prince is surpriz'd in the Night by the Enemy and slain, and seems to miscarry for Want of Discipline and Care in the Army. He may be likewise punish'd for his Presumption, and for confiding too much in himself.

In the *Troades*, *Minerva* resolves to punish the Greeks for using their Victory ill, and particularly for outraging her Priestess *Cassandra*. The rest of the Play is little more than a Relation of the Misfortunes, and burning of *Troy*; so that the *Moral*, as far as it reaches, is not unserviceable.

The *Bacchæ* is a very Religious Fable; the *Chorus* in the third Act is admirably sententious against Atheism and Impiety. And at last the Misfortunes of *Pentheus* and *Agave*, are declar'd to have happen'd for the Contempt of the Deity. *Bacchæ*,
p. 206.

The *Moral* of the *Cyclops* gives much the same warning with the former; *Polyphemus* being here punish'd for his Atheistical Rants, and inhospitable Temper. *Cyclops*,
p. 218, &
alib.

In the next Play *Euristheus* smarts for persecuting the *Heraclidæ*. These injur'd Persons are assisted by the *Athenians*, defeat the Usurper, and recover their Right. To say no more, this Play threatens Pride with divine Vengeance, and pleads strongly for Justice and Religion.

The

The Tragedy of *Helena* gives Countenance to Probity: For, by the Structure of the *Fable*, *Helena* is a Lady of Virtue, undebauch'd by *Paris*, and never at *Troy*: She is detain'd Prisoner in *Egypt*, and proves constant to her Husband *Mene-laus*, tho' courted by *Theoclymenus* King of that Country. In short, she conceals *Mene-laus* upon his Arrival, makes the King believe he was wreck'd, and desiring leave to solemnize his Funeral on the Shoar, gets an Opportunity to escape the Tyrant, and set sail. *Theoclymenus* finding himself betray'd, and suspecting his Sister *Theonoe* in the Plot, resolves to murder her; but is persuaded to desist, and brought to temper by the *Machine* of *Castor* and *Pollux*. Here the *Moral* lies upon the Surface, is apparently virtuous, and therefore I shall say no more about it.

To conclude, *Euripides's Electra* stands upon the same Foot of Excuse with that of *Sophocles*, and therefore I shall pass it over.

From this short Survey the Reader may perceive, that much the major Part of *Euripides's Plays* are unexceptionable in their *Moral*; and that Poetick Justice was generally the Poet's Care: Which appears farther by his Apology for his *Ixion*. For, some of the Audience censuring the Conduct of this *Play*, for suffering *Ixion* to flourish, and thrive upon his Wickedness; the Poet desires them to have Patience, for, says he, I broke him upon the *Wheel* at last, and then he paid for all.

Vit. Eurip.
Ed. Cantabr.

Surveyor,
p. 194.

The Surveyor therefore is much mistaken in making the *Ancients* so negligent in their *Fable*: As if a good *Moral* from them was rather the Effect of Casualty than Choice. There are four Tragedies of *Euripides* still unmention'd; that is, his *Orestes*, *Medæa*, *Hercules Furens*, and *Ion*: Here I confess the Byass of the *Fable* is not so well contriv'd, as in the rest.

But

But then he may be in a great Measure excused upon these two following Considerations:

First, because *Euripides* takes care to correct the Malignity of his Fable by Moral Sentences, and Philosophical Advice, of which, as the *Surveyor Survey*, confesses, he is very liberal. Yes: *The Ancients*, p. 164. says he, deliver'd their Instructions in wise Sayings p. 191; scatter'd in the Dialogue, or at the Close. Now these Sentences were possibly more intelligible to a common Understanding, than the Mystery of Plots, and the Revolution of Fables: And therefore when the rest of the Play was not stuffed with Lewdness, might govern in the Minds of an Audience, and make a significant Impression: But, *Secondly*, that which goes farthest in the Justification of *Euripides*, is, that the Disposition of the Fable was seldom in his Power: The Subject was generally History, or received Tradition; from which 'twas unsafe to vary. For, to cross upon common Belief, and give Matter of Fact the lie, was the Way to spoil the Probability and Relish of the Poem. The Ancients therefore, as the *Surveyor* remarks from *Aristotle*, being forc'd to take the Fable as they found *Surveyor*; it, the Fault lay in the History, which made the p. 187, 188. Poet more excusable.

And this may serve to shew, that *Euripides* is much better complexion'd than the *Surveyor* was pleas'd to draw him. He is mistaken likewise in affirming, That *Euripides* does not touch the Passions *Survey*; like *Sophocles*: For, no less a Judge than *Quinti-* p. 164. *lian* gives him the Preference: He had, says he, an admirable Streak at the Pathos in general; and for raising Compassion, was clearly superior to *Sophocles*. And if *Quintilian's* Authority stood in need of being confirm'd, the Poet's *Hippolitus Coronatus*, to say nothing farther, might vouch for him.

From *Euripides* the *Surveyor* goes backward to *Aeschylus*, but this Poet will quickly be disengag'd, for

In affectibus vero cum omnibus miris, cum in iis qui miserratione constant, facile precipuus. *Quintil. Instit. l. 10. cap. 1.*

Survey,
p. 180.

for the whole Attack is made only upon a Sentence or two in his *Prometheus Vincetus*. But here he is out again in his Impeachment, and misrepresents the Reason of *Prometheus's* Punishment. For 'twas not meer good Nature that made *Prometheus* miscarry. 'Twas because he made bold with *Jupiter's* Prerogative, broke into his Administration, and dispos'd of his Bounty against his Will.

Prom.
Vinct. p. 6,
8. Ed.
Stanl.

Τοίας δέ τοι
'Αμαρτίας σφὲ δὲ θεοῖς δῶναι δίκην,
'Ως ἂν διδαχθῇ τὴν Διὸς τυραννίδα
Στέργειν

And in the next Page:

Θεὸς θεῶν ᾧ ἔχ' ὑπεπλήσων χόλον,
Βροτοῖσι τιμὰς ἤρπασας πέρα δίκης.

View, p. 57

Prometheus pretended it seems to understand what was fit for the World better than *Jupiter*, and to love Mankind more than he that made them. Now to do this is Arrogance and Imputation with a Witness. Besides, as appears in the latter Part of the Play, he scorn'd a Release from his Torments, menaced his pretended Supream, and rattled his Chains against his Judge.

But 'tis high Time for the *Surveyor* to quit the Coast of *Greece*, having met with no Prize after all his Cruising. He is now sailing homewards, and trying to mend his Voyage, by touching at *Rome*. And, to conclude the Allegory, *Seneca* is the Man to make his Fortunes.

Survey,
p. 183.

And here he would persuade the Reader, that I took all *Seneca's Plays* for the Work of one Man. His Reason is, I suppose, because I call'd them *Seneca's Tragedies*: Because I did not distinguish between the Plays written by *Marcus*, and those by *Lucius Annæus Seneca*; and run out into Pedantry and Foreign Observation. But enough of this,

The

The Surveyor remarks, that all Seneca's Tragedies are of Greek Extraction, (for the Octavia is not worth the naming.) They are so. And so much the better, for then, where they need it, what I have offer'd for the Greeks, may serve for their Apology. Then the Plan of the Fable takes its Refuge in History; and comes down with Excuse to the Poet. Besides, the Surveyor takes Notice, that Seneca refines upon the Justice of Euripides in his Hippolytus, and mends his Moral. Why, this is just as one would wish. But then the Man grows angry, because I did not distinguish the Plays of Seneca the Philosopher from the rest, and exempt him from Censure. Why, truly I had no leisure for trifling in Criticisms: And moreover, I could not wholly excuse him; for his Rants (if they belong to him) are sometimes as extravagant as may be.

His Parallel of Ajax Oileus with a late Misfortune won't hold. For Ajax was sunk in his Blasphemy, and had his Breath stop'd with a Thunderbolt: He is no Person of the Drama; but what then? This Instance is sufficient to shew the Poet's Justice, and make an Example of the Crime.

His pretended Division of Tragedy from Aristotle into Moral and Pathetick, is strangely misrepresented. By this Distinction he would make us believe, that according to Aristotle, the Pathetick Tragedy had no Regard to Morality, and Poetick Justice. But this is not only contrary to Matter of Fact, but to the Authority of the Citation.

For, Aristotle makes four Branches of his Division of Tragedy, and not two only as this Author quotes him. These four Kinds of Tragedy the Philosopher forms upon the four principal Excellencies relating to this Art.

The first Sort he calls *πεπλεγμένη*, or that which turns chiefly upon Intrigue and Discovery; the second is the Pathetick, the Beauty of which consists in the Skill of touching the Passions, and awakening Terror and Pity to an unusual Degree. Now

if the *Fable* was well cast, and Poetick Justice observed, as I have prov'd it often happen'd; in this Case, I say, this Sort of Tragedy is every jot as instructive, or in other Words as *Moral*, as any other.

The third Sort was distinguish'd by a plain and pompous Narration, without Surprize of Incidents or Revolution of Affairs. Here the Gods made a great Part of the Dialogue, and the Peculiarity of it lay in the Majesty of the Presence, of the Subject and Expression.

*Aristot. de
Poet. cap.
18.*

The fourth is the *ἠθικὴ* or *Moral*, so called, because, as appears by the Instances, and the learned Paraphrast *Goulston*, it dealt chiefly in virtuous Examples, and Characters of Justice and Piety. In a Word, the Distinction goes more upon Person, Character, and Discourse, than upon *Fable* and Event. And thus 'tis plain, that *Aristotle* was far from having any of the Surveyor's Fancies in his Head: For all these Kinds of Tragedy notwithstanding their Difference, were equally capable of a good *Moral*, and of adjusting Rewards and Punishments; and therefore this Philosopher was no such *inexhaustible Spring of Corruption*, no such *everlasting Source of Infection*, as this Gentleman and his terrible Rhetorick would make him.

*Survey.
p. 195.*

*Survey.
p. 196, 197
& deinc.*

Having now disabled his Instances of Exception, and vindicated the *Antients*; the Design of his Attack is defeated. And his long Declamation, into which he has ramm'd so many hard Words, will recoil upon himself; and discharge nothing but Smoak and Noise, Paper and Powder.

*Survey.
p. 201.*

For by this Time, I suppose, 'tis pretty clear that my *Satyr* (as he calls it) *does not come near*

*Survey.
p. 187, 188*

full upon the Antients, as upon the Moderns.

For first, as we have seen the old Tragedians were generally unexceptionable in their *Fable*; and when they were not, 'tis because they were tied down to the Models of History and Religion, upon which Account both *Aristotle* and the *Surveyor* are willing to make them an Allowance.

Secondly

Secondly, The antient Tragick Poets were clean in their Expression. And

Thirdly, They are not near so full of Profaneness and Atheistical Rants.

The *Surveyor* is resolv'd notwithstanding to produce some Modern Tragedies, which tho' they have little to say, are to look boldly upon the Court, and pass their Resolution for their Inno-*Survey.* cence. And here *Shakeſpear's Hamlet* is brought p. 201, to first, and a great many Words spent to prove the 206. Regularity and Instructiveness of the *Fable*. But, what's all this to the Controversy? My Exceptions to *Hamlet* related only to his Indecencies of Language; and how handsomely the *Surveyor* justifies that, we shall see afterwards. However, here the *Surveyor* was resolv'd to set up a King of Clouts of his own making; and then to fall on and conquer him with great Bravery: Or, perhaps his Heart being better than his Sight, he might mistake the *Windmill* for the Gyant.

His next Instance is in the *Orphan*, against the *Fable* of which tho' I did not except, yet 'tis by no means so staunch as he would make it. For here's no just Distinction of Fate upon the Merit of the Persons; but the good and bad, the inno-*Survey.* cent and guilty, fall under a common Misfortune. p. 212;

Cleomenes comes next under the *Surveyor's* Examination: This Play he taxes extreamly with the *Want of a Moral*. And does this prove, that the *Fable* of the *Moderns* is preferable to the *Antients*? What makes him argue on my Side? How some Peoples Vanity rides their Judgment! He must be throwing his Criticisms about, tho' he falls upon his Friends, and weakens his Argument by his *See View and Defence.* Discovery.

The two remaining Tragedies are *Don Sebastian* and the *Mourning Bride*. Now he knows I have made several material Objections against these Plays, which he does not attempt to remove. I must tell him therefore once for all, that the Ju-
A a 2 tification

stification of the *Fable* is no Answer: For I did not charge the *Moderns* with being Infection all over: No, they may do Execution enough without that.

Survey.
p. 222.

Besides, the *Fable* by his own reasoning *works least sensibly*, it sleeps as it were in the Veins, and is slow in the Operation. But foul Images, and profane Discourse, are of a quicker Dispatch, and like the Plague sudden and sure. And then the Decency, Moral Sentences, and Gravity of the *Antients* were a Sort of Counterpoison to the *Fable*: For, as the *Surveyor* observes, the *Discourse of the Antient Tragedy was frequently Moral, when the Fable was not*. To which I must add, that when the *Moderns* are staunch in their main *Fable*, their

Survey.
p. 225.

Episodes and Under Characters are much out of Order, and encourage Vice by giving it Success. He would gladly put in still for some Advantages to the *Moderns*, with respect to the *Moral*; but the Claim sticks cruelly in the making out. He mentions three Particulars, the two first of which are no more than one, and that is, that

View, 92,
93, 95, &
alib.

Survey.
p. 218.

The *Moderns are never at the Expence of a Miracle to bring about a wicked Design, as the Antients have notoriously done*.

To this I answer,

First, That he has over-charged the *Antients*, and multiplied his Instances beyond Matter of Fact; as appears by what I have proved already.

Secondly, In those few *Plays* where the Allegation is true, they represented the History of their Theology, they had common Belief for their Excuse, so that it seems rather the Fault of the Religion than the Poet. And as for the *Moderns*, their standing off from this Conduct seems to proceed more from Management than Scruple; by the Liberties they take in other Cases, we have no Reason to believe they declined this ill Use of *Machine* out of Conscience; but because they know this Expedient won't take: The Method

thod looks unnatural, and the Credulity of the Audience is not high enough to make it go down.

His second Advantage for the *Moderns* is, that *their Malefactors are generally punish'd.* The *An-Survey:* *tients* did the same, as I have prov'd from the three *ibid.*

Greek Tragedians. But after all, the *Moderns* are far from being so careful in the Execution of Justice as he pretends. For I'm mistaken if *Liber-tines* that expose Virtue, and droll upon Religion, are not great Malefactors. To steal Property is not so bad as to steal Principle; for this latter Practice extinguishes the Notion of Right, and makes Thieving universal. He that destroys the Distinction of Good and Evil, is the worst Tyrant; for he encourages all Men to be like himself. Now these Sort of *Malefactors* are cherished *View, &c.* and rewarded by the *Modern Stage.* *p. 92, 93.*

The *Surveyor* proceeding in Defence of the *Mo-* *95, & alib.* *Survey.* *derms,* affirms, that the *Fable of every Play is un-Survey.* *doubtedly the Author's own, whencesoever he takes the p. 219.* *Story, and he may model it as he pleases; the Chara-* *acters are not so, for these the Poet is oblig'd to take from Nature.*

To this I answer,

First, In Contradiction to his Assertion, that when the Poet writes from History, he is in a great Measure confin'd to Matter of Fact, so that the *Fable* is not in his own Power to model as he pleases. This, besides the Reason of the Thing, is already granted by the *Surveyor*, who brought *Aristotle's Survey:* Authority for the Case. To which I shall add that *p. 187, 188* of *Horace*, which may be applied both to Fable and Characters.

Aut famam sequere, aut convenientia finge,
Scriptor.

Horat. de
Art. Poet.

Now 'tis both *Aristotle's* and *Horace's* Judgment, that a Tragick Poet should rather go upon Fact,

and known Tradition, than pure Invention in the Choice of his Subject.

Arist de
Poet. cap. 9

*Rectius Iliacum Carmen deducis in Aëtus,
Quam si proferres ignota indictaque primus.*

View, p. 22.
23. 133.
D. J. 16,
p. 208
C. alib

Secondly, 'Tis very possible to keep an irregular Character under Discipline; for Terence's Strumpets don't talk Smut, and the same Conduct will hold in other Cases. In a Word, we must not stretch Propriety to the Prejudice of Virtue, nor make Nature a Plea for Debauchery. But this Pre-
tence I have fully satisfied elsewhere.

Survey
p. 226.

His last Effort upon the Fable of the Antients is, that neither Aristotle nor Horace, amongst all their excellent Rules for Dramatick Writing, have taken the least Notice of Poetick Justice. But that neither of these great Men were so regardless of the Fable, as the Surveyor would make them, will appear from what follows: For,

* "Ανδρας
ἐπιεικής.
† Μικρός
ἐστίν. De
Poet. cap.
13

First, Aristotle affirms, "That to represent a Person of Probity * unhappy, would not only be unpoetical, but † scandalous, and detestable: And on the other Hand, to make a very wicked Man successful, is the most improper Conduct imaginable, and has not so much as a jot of the due Requisites of Tragedy in't." The first Reason he gives for this Censure is, because such preposterous Management fails in a proper Regard to Mankind. Now, if an unrighteous Treatment of Virtue and Vice, and Male-administration upon Merit, is, in the Opinion of Aristotle, a Neglect of Humane Nature, a scandalous Practice, and a Breach of Dramatick Law, then certainly this Philosopher did not overlook the Respects of Justice in his Precepts for Tragedy.

* Αρετήων
δίκαιοι.
† ὅτι ἐστίν.
ὅτι
φιλόσοφος
ποι.

This, if need be, will appear farther from the Qualifications he requires in his Hero, who is to suffer at the latter End of the Play. This chief Person

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Person he would have of a middling Size for his Morals, neither remarkable one way nor t'other: He would not have him flamingly wicked, for then no body would be concern'd for his Misfortune, Compassion would sleep, and Tragedy flag.

But then he must fall into some great Indiscretion, and be guilty of considerable Mismanagement; he must be punish'd δι' ἀμαρτίαν μεγάλῃ, *Ibid.* for some notorious Failure in his Conduct; for some Fault which he might have prevented; otherwise you bring him under the Character of those virtuous Persons, whom Aristotle says 'tis ἐπιεικὲς scandalous to make unhappy. Thus we see he suffers for his Faults, he is made a Malefactor, tho' not to the Degree of Falling unpitied. And thus the Example works the right Way, and the Audience is alarm'd into Caution. Thus they are held to their good Behaviour, and the Passion of Terror is purg'd; which Advantages could never follow if the Hero had no Faults to justify his Misfortune. For to see a good Man punish'd for that he can't help, is the Way to make the Passions of the Tragedy run riot, and grow mutinous against Providence; and is rather an Argument for Despair than Circumspection. And this may serve to shew, that Aristotle was not regardless of Poetick Justice.

And that Horace, who goes upon the Plan of the Antients, was of the same Mind, 'is evident from his Advice to the Chorus, " to appear for Virtue, and perform the Offices of Friendship; " to recommend Justice, and pray the Gods that Fortune might follow Desert." Now the Chorus, we know, was to unite with the Subject, to support the Design of the Play, and represent the Sense of the Poet. If therefore Horace would have the Chorus solicit thus strongly for Justice; he expected, no doubt, the Catastrophe should be govern'd by the same Instructions.

Ut redeat

miseris,

abeat for-

tuna super

bis. Horat.

de Art.

Poet.

And thus I have endeavour'd to detect his Calumnies upon the *Antients*, to vindicate their *Fable*, and to disappoint him in his Project upon the Comparison. And alas! If the *Moderns* could have carried this Part of the Preference, it would have done them but little Service. A formal Piece of Justice at the End of a lewd Play, is nothing but a Piece of Grimace, and a Politick Hypocrisy. 'Tis much such a Strain of Conduct, as it would be to let a mad Dog loose among the Crowd, and then knock him on the Head when he has bitten a great Part of them. And yet this poor Excuse has no Pretence in Modern Comedy, where Libertinism comes generally off with Victory and flying Colours.

And to this Performance of the *Stage the Surveyor* now leads me, and begins with the *Definition of Comedy*: But against the Latitude and Construction of his Interpretation, I have argued in my *Defence*, of which, according to his Method, he takes no Notice. And by his Description of the Business of Comedy, we have no Reason to expect any good from it.

Survey.
p. 232. He says the Design of Comedy is *rather Civil Prudence than Morality*, and as he is pleas'd to go on, we are not to expect it should *confer Grace, or*
p. 234. *mend Principles*. Then as for the *Characters*, tho' he would *not have them all vicious*, he means not just to qualify them for *Newgate* or *Tyburn*; but then especial Care must be taken, that there is no Person of Sobriety amongst them: No, *they must be all Men of Pleasure*; for if they are tainted with *too much Honesty*, they will disagree with the Company, and spoil the Projects of the Stage. Well! I perceive the *Surveyor* is resolv'd, notwithstanding his Pretences to the contrary, to make the Modern Writers of Comedy more licentious than the *Antient*; for *Dæmones in Plautus*, informs us, that
Rudens.
Act. 4. the Comick Poets in his Time us'd to pretend to
Sc. 7. Discipline,

Discipline, and throw in Lectures of Morality. And tho' the *Surveyor* takes care to get all his Characters of Figure debauch'd, and won't suffer any Thing of Conscience or Regularity to tread the Stage, for fear the Audience might suffer by the Example: Yet *Plautus* was of another Mind, for in his *Captivi* all the Characters are sober, and well in order, and particularly *Tyndarus* and *Philochares*, two young Gentlemen, are Men of Virtue; and so is *Lusiteles*, another of the same Quality and Age, in his *Trinummus*. And then as to Persons farther advanced in Years, there are several Instances, both in *Plautus* and *Terence*, of Behaviour not exceptionable. But our *Stage* has refined upon the old Model: Their Characters must be all Libertines, their Diversion Smut, and their Lectures Swearing and Profaneness. Their Business is not to teach *Morality*, but Lewdness, not to confer *Grace*, but to debauch Nature, not to mend *Principles*, but to destroy them. Indeed, how can the Consequence of such Entertainments be otherwise, where the Persons are all Libertines, where they run such Lengths of Excess, and balk nothing that makes a Jest? Where Profaneness is sometimes season'd with Wit, and Lewdness polish'd with Turns of Fancy. Where the Infection is made palatable, the Mischief fortified, and their Weapons pointed, to pass the better through a Man's Body. Now, who would learn *Civil Prudence* and *Management* from such Instructions as these, where a Man will be in danger to bring away much more Vice than Discretion? Is it worth ones while to get *Caution* with the Loss of Conscience? Or, have his Pocket pick'd only for the Sake of Wit and Dexterity? Who would chuse *Bedlam* for his Seat of Diversion: Or, see *Posture Clark* do his Tricks, and act his Metamorphoses, with the Plague about him?

'Tis true, the *Surveyor* is contented, that not
Survey.
p. 236.
only

only a Gentleman of *Wit*, but of *Honour* too, should be introduced into *Comedy*; but then he guards gain in Limitation, for he must be a *Man of unreclaim'd Honour*. A Man of wild Honour! Truly, I think, no Man's Honour can be wilder than this Notion: Honour without Probity is next to a Contradiction in Terms, and besides, 'tis good for very little. For, to speak plainly, 'tis nothing more than Pride and Fashion, and Civility to a Man's self. I don't say but Persons of Figure may sometimes out of Order in *Comedy*, and he misfr

* *Survey* ports me in affirming the contrary*: But then the
p. 238. should not be done without Restrictions, and Guar

† *Defence*, of † Behaviour. And besides they should be d
p. 200, 201 ciplin'd accordingly. When Dramatick Gentlemen of Sense are Knaves or Debauchees, the Poet should take care to make them Losers by their Liberty: They should mortify them for their Misbehaviour, treat them with Disappointment, and put them out of Countenance. And here the Mischance ought to rise in Proportion to the Quality for fear the Figure should otherwise recommend the Lewdness.

And to do the *Surveyor* right, he is himself sensible of the Necessity of this Conduct, at least some Measure. For he grants by Implication, that the Poet is obliged to bring his Libertine to a *Survey* of his Extravagance, and a Resolution of Amendment.

Survey. But that even this is not done, appears sufficiently in my *View*, and may be made good much farther from the *Plays* cited in the *Preface* of my *Defence*
p. 237.
View, p. 92, 93, 95.
& alib.

But before I pass on, I am oblig'd to take Notice of his saying, that *Fools of what Quality soever are the proper Goods and Chattels of the Stage, which the Poets may dispose of as they think fit.*

Survey.
p. 235.

By his favour, to make Weakness of Understanding the Subject of Comick Mirth, has neither Religion nor good Nature in't: To expose a Man for being born without Sense, is a Satyr upon the

creation; 'tis just as reasonable as it would be to
at a Dwarf for being under six Foot high. Thus
make sport with the Misfortunes of Nature,
and insult unavoidable Infirmities, is downright
barbarity. Beside, such Sort of Ridicule can cure
no Distemper, nor recover any Body; not the Pa-
tient, for he is incapable of Remedy; and as for
other People, they are out of Danger of the Di-
ease, and therefore need no Preservative. To
proceed:

The Surveyor finding the Arguments of the *View Survey*.
somewhat troublesome, would gladly throw them *p. 239, 305*
upon the Score of Declamation: As if they *& alib.*
were only a few noisy glittering Sentences, put to-
gether to no purpose. Now, tho' I am no Pre-
tender to the Talent of Haranguing, yet suppose
the Allegation was true, 'twould do him no Ser-
vice. For Oratory is by no means inconsistent with
Logick. No, Perspicuity of Proof, is, as *Longinus*
observes, one Part of the *Sublime*. Indeed Rhe-
torick is nothing but Reason well dress'd, and Ar-
guments put into Order. To affirm, That Sense
don't agree with proper and moving Expressions,
is a strange Conclusion. 'Tis as much as to say,
that a good Suit of Cloaths is a very naughty
thing: For let it sit never so easy, yet if it hap-
pens to look handsomely, 'twill be sure to weaken
Man's Body, and take away the Use of his Limbs.
that I must follow him.

Ben Johnson, I took Notice, never scrupled to
confess, that "'twas the Office of a Comick Poet *View, p.*
to imitate Justice, and instruct to Life. And *104, 107.*
Mr. *Dryden* at last came up to the same Opi-
nion." This Rule the Surveyor was sensible a-
gree'd very ill with the *English Stage*. And thus
binding himself streighten'd, moves for new Li-
berty, and tho' he stands by himself, had much ra-
ther bend the Rule, than reform the Practice. If *Survey.*
you'll believe him, this Sort of Discipline is im- *p. 241.*
practicable:

practicable: For the *Licentiousness* of Men of Fortune, unless it be such as brings their Understanding into question, must never be censur'd or expos'd in Comedy. That is, if a Libertine be'n't a Fool, he may be as lewd and profane as he pleases, and yet have fair Quarter, and make a good Hand on it. Yes; for, as the Surveyor continues, *how immoral and offensive this Misbehaviour may be to sober People, the Man must escape the Censure of Comedy, because he can't be tried in her way.* That's hard. Why, then, if she must make Malefactors, and won't punish them, let her Court be put down. If *Sense* is a Protection to Debauchery, and the most offensive Immoralities must not be touch'd if Vice must appear only for Favour and Forage for Parade and Diversion; if all this Liberty is presumed on by the Laws of Comedy, and the Privilege of the *Poem*; then, I say, the very Definition condemns it. 'Tis a Nuisance in its Nature, and Poison in its Constitution.

Survey, p.
p. 242.

I urged there was no arguing from some Instances of Favour to vicious young People in *Plautus* and *Terence*; that the Consequence would not hold from *Rome* to *London*, because those Pagan Poets had a greater Compass of Liberty in their Region. To this his Answer, to make it short, *that these Poets, especially Terence, were too great Masters of their own Art to take an improper Liberty, only because 'twas not dangerous.* Who told him it was an *improper Liberty*? The Measures of Practice are form'd upon Rules of Notion, and Schemes of Belief: Now the Directions for Liberty and Manners, are strangely different in the Divisions of Heathenism and Christianity; and therefore those Liberties might be proper enough in the first, which are intolerable in the latter. But the Objection will be rallied afterwards, and therefore

Survey.
p. 240, 243

I shall now pursue it no farther. But the Surveyor has a small Reserve: *The Laws of Rome*, says he

were very severe, and required Regularity of Life; the Magistrates likewise, and Censors of Manners, could never have suffer'd Examples of such ill Consequence to have been produced openly. From whence it would have it follow, that if *Plautus* and *Terence* had suspected the Indulgences above-mention'd, and tended any ways to the debauching of their Youth, they durst not have ventur'd them into publick View.

To this I answer, in a Word; that the Roman Magistrates, notwithstanding the Severity of their Government, suffered the Excesses of the *Pantomimes*, and therefore might well allow of much lesser Degrees of Liberty in their Comick Poets: I say, they suffered the *Pantomimes*, against whom *Survey.* the *Surveyor* declaims so heartily, and charges so p. 24, 28, very high with Scandal and Brutality. And if these & alib. gross Entertainments would go down, why should they take Check at the more inoffensive Sallies of Gallantry? As the Case stood, 'tis no wonder if a lucky Libertine should sometimes pass Muster.

But *Plautus* and *Terence* copied faithfully from Nature, and depicted humane Life in its true and just Proportion. Let them depict what they please, they *Survey.* did not study the worst Likeness; tho' their Pen- p. 243. cil was sometimes bold, they shaded many Blemishes, and aimed at the fairest Resemblance.

The *Surveyor* rises in his Resolution, and sticks not to affirm, that if the *Images* answer Life, the Foulness of them can never be a Fault. So far from that, the Crime lies quite on the other Side. *Survey.* For to be displeas'd with a true Representation tho' p. 244. never so hideous, is no better than to quarrel with Providence, whose Creature Mankind is; say you so, does Providence make Monsters in Vice, as well as in Figure? Can't a scandalous Play be disliked without arraigning of Providence? I thought Wickedness had not been the Work of Creation, but Misbehaviour; and that God had made the Man, but

but not the Sinner. What wretched Shifts the Men are put to, to make Lewdness passable!

Ibid. However, the Surveyor is resolved not to qu his Hold: He will have it, that when *Nature not wrong'd, these Liberties* of making Vice successful, and what you please besides, are an unalienable Right: It seems they are entail'd upon the Poets, and descend by Course of Law, from the Roman to the English Stage: Yes, says the Surveyor, they have a Right to all the Privileges of the Predecessors. That is, a Christian has a clear Title to imitate all the Wickedness his Heathen Predecessors have practised before him.

View, p. 97. In the Course of the Argument, I prefer'd the Precepts of *Horace*, to the Example of *Plautus* and *Terence*, and cited him for the contrary Opinion. *Surveyor, p. 244.* How can that be, replies the Surveyor, since *Horace draws Youth* with the same Features and Complexion that those Comick Poets had done before. And in Proof of his Assertion, he produces the Picture.

Cereus in vitium flecti, monitoribus asper, &c.

Surveyor, p. 245. This Description, continues he, is not a bare Character of the Humours of young People; but a Rule to draw them by. I agree with him: But then, as they have a Byass to the Character, they ought to have the Consequences too: The Poet should make them smart for the Prodigality of their Humours for their ungovernable Heats, and the Folly of their Appetites. And that this was *Horace's* Opinion, appears from the rest of his Advice*.

* *View, p. 97, 98.* But the Surveyor can't find the Obscenities of *Plautus* condemn'd by *Horace*; and yet he is lucky enough to cite the Place, so that it might have been his own Discovery as well as mine.

At nostri proavi Plautinos & numeros & Laudavere sales; nimium patienter utrumque,

An Answer to the Stages Survey'd.

367

*Ne dicam * stulte, mirati ; si modo ego & vos
Scimus † inurbanum lepido seponere dicto,
Legitimumque sonum digitis callemus, & aure.*

* Quia ver-
sus Plauti
non satis
numerosi

Here the Surveyor was pretty near Horace's mean-
ing, for he grants Plautus's Raillery was censur'd
because his Jests were Clownish: And why were they
Clownish? Because they were too often foul and
immutter; they were carried too far, and push'd to
Indecency ‡. And that Horace was not for this
broad Liberty, appears farther from his Dis-
like:

scripti, &
sape obse-
ni sunt.
Minell. in
Loc.

*Aut immunda crepent, ignominiosaque dicta ;
Offenduntur enim, quibus est equus, & pater, & res.*

† Incivile
& scurrile
dictum, id.
‡ Il a des
plaisante-
ries sou-
vent ou-
trées. Da-
cier in loc.

But these Verses belong to the Satyræ, and there-
fore 'tis Legerdemain to apply them to the Drama.
Not at all: 'Tis plain, Horace condemns Obscen-
y, and that the Roman Gentry had no relish for
immutter Entertainments. And if they would not
allow it in their Rustick Satyræ, where there was
some Pretence of Character to cover it; 'twould
have gone down much worse, in the more polite
Diversions of Comedy.

Horat. de
Art. Poet.
View, p. 15

I gave a short Character from Horace of the Ser-
viceableness of the Antient Poets, to Government and
Private Life, and that by Consequence they aim'd
more at Improvement than Pleasure. This, the
Surveyor answers, was but a Compliment to Poetry in
general, and that Comedy was not invented in the Time
of Orpheus. Granting all that; if the Compliment
was to Poetry in general, one would think it should
reach to all the Parts of it. And tho' Orpheus
might live before Comedy, Horace was long enough
after it. And this is he who informs us, that the
Usefulness of the Antient Poets, and the Sobriety
of their Conduct, gain'd them their Reputation.

Surv. p. 47;
49.

View, p.

p. 249.

*Sic honor & nomen divinis vatibus atque
Carminibus venit.*

De Art.
Poet.

As

As much as to say, that the Reward was fasten'd to the Merit: And that if later Poets would purchase their Fame, they must follow their Pattern.

From the Directions of *Horace* to the *Chorus*, inferr'd, that this Poet would allow no Countenance or good Fortune to an immoral Character. And foreseeing it might be replied, that Tragedy was only concern'd, I endeavour'd to remove the Objection. To this the *Surveyor* opposes the Authority of *Horace*, as if the *Chorus* was put down with *Old Comedy*. For,

*De Art.
Poet.*

*Lex est accepta; Chorusque
Turpiter obtineuit, sublato jure nocendi.*

*Lil. Gy-
rald. De
Poet. Hist.
Dial. 6.
p. 765, 766*

The Case was thus; the *Old Comedy* in the *Chorus* had taken too much Liberty with the Government, and outrag'd Persons of Condition by Name. Upon this *Alcibiades* had *Eupolis* thrown overboard for his *Baptæ*, and got a Bill passed, that the *Stage* should at their Peril name no Body in their Satyr.

This is the Law which *Horace* refers to; and therefore his Testimony proves no more, than that the Liberty of the *Chorus* was silenc'd, which Restriction was consistent enough with the Use of it.

*View,
p. 98.*

And to prove the *Chorus* did not expire with *Old Comedy*, I produced for Evidence *Aristophanes's Plutus*. But against this Instance the *Surveyor* starts two Objections, for he'll neither admit the *Plutus* for *New Comedy*; nor so much as allow it as *Chorus*. I must try if I can persuade him out of his Rigour. In the

*Surveyor,
p. 153.*

First Place then, why must not the *Plutus* pass for *New Comedy*? 'Tis plainly not *Old Comedy*.

*Surveyor,
p. 254, 258*

Right, the *Surveyor* grants as much; the *Devotions*, says he, in it from the former Practice, make it lead up the Van of the *Middle Comedy*. Now

*Duplex est
apud Gra-*

the Difference between *Middle* and *New Comedy*. *Antiqua & Nova. Turneb. in lib. 10. Instit. Quintil. cap. 1.*

seem

seem'd so insignificant to the learned *Turnebus*, that he branches the *Greek Comedy* into no more than two Divisions, *Old* and *New*. To which I may add, that the *Scholiast* upon *Aristophanes* calls the *Plutus*, a Sort of *New Comedy*. *De Vit. & Script. Aristoph. Ed. Amstel.*

His next Objection is, that the *Plutus* has no true *Chorus*. Just now it had none at all: But I find ^{Surveyor;} he flags in his Prosecution. But why is it no ^{p. 259.} true ^{Survey.} *Chorus*? *Aristophanes*, who wrote the Play, I sup- ^{p. 253.} pose liked it well enough, and calls it a *Chorus*; and 'tis somewhat hard his Word cannot be taken; if he did not make it as he should do, he must answer for it, not I. *Dacier* likewise affirms the *Chorus* was continued in the *Middle Comedy*. Nay, the *Surveyor's Scaliger* confesses the *Chorus* was taken out; ^{Scalig.} and if so, one would think 'twas in before. But ^{Poet lib. 1.} the *Chorus* seems to be in a Condition to defend it ^{cap. 7.} self, and to have all reasonable Requisites and Capacities; for it consists of a Plurality of Persons, ^{Δεινός κα-} acts in the Dialogue, and offers to sing in the Pa- ^{τόπιν τῆ-} ^{των ᾄδον-} ^{τας ἐπεαδ'} ^{Chor. in} ^{Plut. Act.} ^{5. sc. 3.} ^{Surveyor,} ^{p. 263.} ^{View, p. 25}

But after all, the *Surveyor* won't allow it to be a legitimate *Chorus*: No! Not when *Aristophanes* was the Father on't, and owns the Issue! Well, I can't produce the Mother, and therefore if one Side of the Genealogy won't satisfy, I must leave him. But I'm to blame for talking of these Matters, for it seems I read no more of the *Plutus* than the *List of the Persons of the Drama*; why then, I had a notable Guess with me, for I have abstracted the *Dialogue* for some Pages together, as the Reader may perceive if he pleases: I think a little more Modesty would do this Author no harm.

My Inference from *Aristotle* (as oblique as it is) for the Continuance of the *Chorus*, I shall venture with his Exceptions, only observing, that where he says the *Magistrates* giving the *Chorus*, means nothing but paying, the *Actors*, he should have said

p. 267.

the *Actors* in the *Chorus*; for so *Aristotle* is interpreted by *Petitus* and *Goulston*. And whereas he affirms 'tis certain *Menander* had no *Chorus*; he should have given us something better than his bare Word for't, considering *Menander* is lost, and there's no appealing to the Author. If he argues that *Menander* had no *Chorus*, because his Imitator *Terence* has none, the Consequence is not good. For tho' a *Chorus* is not to be found in the Remains of *Plautus* and *Terence*, yet *Dacier* is positive, that

Remarques

de l'Art

de la Poësie

d'H. France,

Tom. 10.

p. 298.

ibid.

p. 268.

the *Romans* made use of it in Comedy, and mentions the *Fabula Attellanae* for an Instance. He can't deny but that *Moliere* has reviv'd the *Chorus* in Comedy: But then he pretends the Poet was in his second Infancy, and us'd this Expedient only as Crutches to support the Infirmary of his Age. But this Exception goes upon a Mistake, both in the Reason and the History. First, *Moliere* was no such decrepit Person, for he acted in his *Malade Imaginaire* not many Hours before his Death: And, the Writer of his Life reports him not to have outlived his four and fiftieth Year. And then Secondly, That the *Chorus* is no Sign of a languid declining Muse, is clear from *Quintilian*, who prefers the Spirit, Vigour, and Elocution of the *Old Comedy* to that of the *New*. Now, the *Chorus* the *Surveyor* grants had always a Part in the *Old Comedy*.

Survey,

p. 268.

He would gladly know to what end I would have a *Chorus* in the *English Comedy*. To this I can only answer, that I am surpriz'd at his Question, having given him no Manner of Occasion for't.

p. 271.

He goes on in his Defence of the *Modern Comedy*, and alledges, that the Success of *Libertines* is not given to the Licentiousness, but to the Wit and Sense, &c. which are predominant in the Character. To this I answer,

First, That to make Lewdness fortunate and fashionable, is a dangerous Representation: For it takes

off the Restraints of Shame, gives a Varnish to the Vice, and heightens the Temptation.

Secondly, Treating loose Characters with Sense and Respect, provokes to Imitation, and makes the Infection catching. Many People are more inclinable to talk wittily, than to act wisely. Now the Wit is generally not to be come at without the Libertinism; for the Matter is so contriv'd, that the Sugar and the Ratsbane must go together. The Wit, I say, lies generally in luscious Indecencies, and Outrages of Virtue and Religion: 'Tis brisk only because 'tis bold, and rather spits than sparkles: Its Spirits are but Lees a little alem-bick'd, and like some Wood it shines only in its Rottenness.

Thirdly, As to his *Forgers* and *Pick-pockets* he ^{p. 97.} talks of, his Conveyance, I take it, is not very clean. If he must make use of these Gentlemen, let his Pick-pocket be seated on the *Bench*, let him appear with Figure and Equipage, swagger in the *Court*, ridicule the Judges, and banter the Laws; and always have a pack'd Jury to bring him honourably off. Let but this be done, and then we need not question but the Mystery of Cutting a Purse would soon drop its ill Character, improve into a creditable Profession; and it may be, as much studied as *Coke upon Littleton*.

I urged in the *View*, &c. That *Horace* having ^{View;} expressly mention'd the Progress of Comedy, ad- ^{p. 97.}vised the Poet to form his Work upon the Precepts of *Socrates* and *Plato*, and the Models of Moral Philosophy; and from hence I inferr'd, that by *Horace's* Rule the Poet was oblig'd to Sobriety of Conduct, &c.

To this the *Surveyor* replies, That *the List of Survey;* *Qualifications* mention'd by *Horace*, seem prepar'd on- ^{p. 275.}ly for *Tragick* and *Epick* Poetry. His Reason is, because the Business seems too publick, and too much rais'd for *Comedy*. But under favour, there's no

Institut.
l. 10. cap. 1.
Omnibus
rebus, per-
sonis, aff-
ectibus, ac-
commoda-
tus.

need of *Buskins*: For the Description descends to private Affairs, and to the Regards of Blood, and the Laws of Friendship: Now these Duties, in the Judgment of *Quintilian*, were taught no where better than in the Comedies of *Menander*; where all the Offices of Life were run through, and every Relation adjusted. To this I may add the Authority of the learned *Dacier*, who understands these Instructions of *Horace*, to relate to *Comedy*, (*Tom. 10. p. 57.*)

Survey.
v. 277.

The *Surveyor* makes another little stand, and fences with the Distinction between *Moral* and *Poetical Manners*; affirming, that *Horace* is to be understood of *Manners* only in the latter Sense. But by this Gentleman's favour, 'tis pretty plain that *Horace* must mean both; to what purpose else should he recommend the Rules and Writings of *Plato* and *Socrates*? These great Men gave no Instructions about Poetry, unless to stand clear on't; nor treated *Manners* in any other Signification than that of Philosophy.

t. 278.

The *Surveyor*, who is extreamly eager to find Faults, and apt to make them, charges my *Account of Poetical Manners as deficient*. It may be so: However, 'twas sufficient for Purpose and Occasion. And besides, this Place gave him Notice of another, where there is a Description much as full, tho' not so tedious as his own.

View, p.
142, 143.

I complain'd, as I had great Reason, That the *Stage* made Women, single Women, and Women of Quality talk smuttily: Here the *Surveyor* cries, *I run upon the wrong Scent*, argue too fast from the Premises, and because *Modesty is the Character of Women*, misinfer, that *no Woman must be shewn without it*. Yes, I stand by the Conclusion, that no Woman ought to be shewn without *Modesty*, unless she appears for Censure and Infamy, or, as

Surveyor,
p. 286, 287

See Defence
p. 201,
205, &c.

Mr. *Rimer* speaks, *to be kick'd in Comedy*. And even then, there ought to be a Regard to the Audience;

dience; and tho' the Character is foul, the Language should be clean.

But to bring single Women, and Quality of that Sex, under these Disorders, is still more unaccountable. 'Tis a direct crossing upon Nature and Custom, and a Breach of Manners, both Ceremonious and Poetick. For, do Virgins and Bawds discourse in the same Dialect? Is there no Difference between Ladies and little Prostitutes? Or, is Rampancy and Lewdness the Character of Breeding? If not, why is Nature thus disguis'd, and Quality mismark'd, and all to the Disadvantage of Sobriety? But the Surveyor objects, *That tho' Courage is the Characteristick of the other Sense, yet 'tis neither* Survey. p. 287. *Solecism nor general Affront, to represent a Man a Coward.* To this I answer,

First, That Courage is not reckon'd a Quality so essential to a Man, as Modesty to a Woman; the Expectation of it is not so general, nor the Failure so monstrous; and therefore his Instance is not parallel.

Secondly, There are some Circumstances and Conditions of Life, which tie this Qualification faster, and as it were incorporate it to the Sex; and that is Breeding, Quality, &c. And to argue upon his own Similitude; tho' to *represent Men sometimes as Cowards may be no Solecism*, yet to represent *Hercules or Hector* such, would be great Impropriety. Now, Decency of Language is as much the Character of Gentlewomen, as Bravery is of Heroes; so that to give a Lady the nauseous Liberties of a Procuress, degrades her in her Quality, and is both affronting and improper.

Thirdly, This Practice, as I have prov'd it, being frequent, and without Censure upon our Stage, is still more unpardonable.

Fourthly, I observ'd, that this Freedom was a Breach of good Behaviour to the Audience, of which he is pleas'd not to take any Notice.

Survey.
p. 290.

The Surveyor urges farther, *That the Vices of particular Women are no Affront to the Sex in general*; but this Excuse, were it true, without Limitation, would not serve his Turn. For I have prov'd, *That the English Stage have given the Women a coarse Character in general, and play'd their Satyr upon the whole Sex.*

View,
p. 112, 113

Survey.
p. 288,

But before I proceed, I must not forget how the Surveyor takes Occasion to tell us, *That in Plays the Characters are neither universal nor general.* His first Reason is, because *Marks so comprehensive are the Impressions and Signatures of Nature, which are not to be corrected or improv'd by us.* Now one would have thought the Characters would have been the better for answering the truest Proportion; and coming up to the Standard. This appears to have been *Horace's* Opinion, who recommends it as a Rule to his Stage Poet.

De Art.
Poet.

*Respicere exemplar vitæ morumque jubebo
Doctum imitatore, Et veras hinc ducere voces.*

That is, as *Dacier* interprets him, “ Nature is
“ the right Plan for *Life and Manners.* And there-
“ fore a good Poet, who has a Mind to bring a
“ covetous or ambitious Person upon the Stage,
“ will chuse to form the Image more upon Idea
“ than Example; and paint him rather from ge-
“ neral Notion, than particular Life,

Et veras hinc ducere voces.

For this is consulting the Original, and the way to “ give Truth and Strength to the Resemblance.
“ Whereas to draw from Particulars in the World,
“ is, as *Plato* speaks, no more than a second-hand
“ Likeness, and but copying at the best.” In In-
dividuals a Quality is often cramp'd and disguis'd
by other Passions, and does not strike out to its
full Extent: But an Idea considers the Progress of
Inclination, makes way for Fancy and Freedom,
and

and gives a Character its just Compass and Distinction. And therefore those Images which are fit for Sight, should be taken from thence.

The Surveyor objects in the next Place, That *such comprehensive Marks give us no Idea of the Person characteriz'd, but what is common to the Rest of the Species, and don't sufficiently distinguish him.* But the Reason of this Objection stands upon nice Ground, and will be apt to run off into unwarrantable Practice: To keep the Character within the Croud, is the most inoffensive Method. Indeed the Distinction ought not to turn upon Persons but Things. The Quality should be mark'd, but not the Man; and the Vice expos'd, without pointing at the Vicious.

For to descend to particulars, and fall to *characterising*, is no better than Libel, and Personal Abuse. In short, the Poet should endeavour to abstract the Fault from the *Subject*, to hover in Generals, and fly at the whole Covey: For if he once comes to single out his Quarry, he discovers himself a Bird of Prey.

His saying the *Impresses and Signatures of Nature, are not to be corrected or improv'd, and therefore not to be meddled with*, is a great Mistake. For if these *Impresses and Signatures*, are any better than *Jargon*, he must mean the good and bad Qualities incident to humane Nature. Now take them either way, and his Proposition is not true. For, first, Peoples Miscarriages are by no means inevitable. The Blemishes in Conduct and Character, are the Consequences of Choice. The Faults of Nature in this Sense, are none of her Necessities, and therefore very capable of Correction. And then, as for the Virtues, and noble Qualities, if they are sometimes heighten'd above Practice, where is the Harm on't? Example does not reach up to the utmost Extent of Power. And therefore if Nature was shewn to the best Advantage, and stretch'd

to the Length of her Capacity, the Pattern might be serviceable, and awaken to Industry and Imitation.

Surveyor,
p. 292.

We are now coming to the Parallel of the *Expressions*, and here the *Surveyor* gives in a Collection of *Smut* and *Prophaneness*, in which he pretends the Poets of *Greece* and *Rome*, are more licentious than ours. He acquaints us besides, according to his customary Flourishes, that he has some Hundreds of Instances in reserve. And yet after all, he desires the Reader to take Notice, that he does not charge these Passages as Faults, or Immoralities upon the *Antients*, &c. How careful he is not to fall foul on Debauchery? He seems afraid lest the Reader should mistake him for a Person that lay under some faint Prepossession of Modesty. Yes: The Pedantry of Virtue, and the Pretences to Religion, are uncreditable Qualities, and a Man must clear his Reputation of them as well as he can! He charge the Licentiousness of the *Antients* with Immorality! By no means! That would be *four* and *cynical* indeed! He understands himself better than to range *Smut* and *Prophaneness* under Immorality! Such a Censure would recoil upon himself. If these Practices are Faults, then his whole *Book* is little better than a Defence of Lewdness, and a Plea for Irreligion. The Truth of this Imputation, tho' a severe one, is very evident: For having brought several gross Instances of Indecency out of *Plautus*, he justifies the Imitation of them; and roundly affirms, that since *Ancient and Modern Poets*, ought to be govern'd by the same Laws, 'tis but reason, that one as well as t'other, should be allow'd the Benefit of

Surveyor,
p. 293.

them: That is, the Benefit of *Smut* and *Lewdness*. Thus the *English Dramatists* are brought off without the least Blemish or Blot in their Scutcheon. But here's more Comfort for them behind: For he is pleas'd to affirm, That if the Passages of the *Ancient Poets* were compar'd with those produced by me out of the *Moderns*, the comparative Rudeness, and

p. 367.

Prophaneness

Profaneness of the latter would vanish. And yet he takes particular Care to inform the Reader, that he does not charge the Ancients with any Faults or Immoralities upon this Score: Adding withall, that the Moderns ought to have the Benefit of the same Liberty. From whence 'tis plain to a Demonstration, That this Author has given the Stage a greater Latitude, and prompted them to an Improvement in Distraction. They may, it seems, lard their Plays thicker with Obscenities, discharge their Oaths faster, and double their Blasphemies. Well! I perceive Wickedness would have a glorious Time on't under this Surveyor!

But is he sure after all, that the Antient and Modern Poets, as Poets, are to be govern'd by the same Laws. Is there no Difference between the Doctrines of Heathenism and Christianity? Are the Objects of Worship the same in both? And are Knowledge and Ignorance to be treated with the same Allowance? I thought the Modern Poets, as well as other People, had been under the Jurisdiction of God Almighty, and tied up to the Laws of the Gospel. But it seems the Stage is all Franchises and privilegi'd Ground: The Muses have a particular Exemption, and the Christian is dispens'd with by the Poet. This is the Surveyor's reasoning. However, to give him his due, he has formerly been not altogether of this Opinion. For elsewhere he tells us, That the main Business of a Chorus is cut off by our Religion, which is the Reason we have no Hymns or Anthems sung upon the Stage, but make Use of smutty Songs instead of them. I find then by his own Confession, that the Change of Religion has some Influence upon the Stage: This was his former Judgment, but he improves by Writing, and his last Will must stand.

The Surveyor in his Parallel, blackens the Ancients most unmercifully, and swells their Charge beyond all Truth and Proportion. This is done

to

to make the Moderns look the more tolerable and keep them the better in Countenance. But a little Pains will serve to wipe off most of the Spots and restore them to their Complexion. And here I can't help observing, That let the Ancients be as Faulty as may be, the *Surveyor* should by no means pretend to discover it: For he has already fully acquitted the *Greek and Roman Dramatists* of all Imputations and Indecency, and roundly pronounced That tho' the *Mimi* were scandalously lewd, the

Surveyor, *Drama* was not at all. But to return:

p. 23, 24.

Before he draws out upon the old Poets, he endeavours to defend his *Ophelia*. And here he tells

Surveyor,

p. 293,

294.

us a long Story, how warrantable her Love was how artfully manur'd, and strongly forc'd up; and by his Description, one would think he was raising a Muskmelon. But then, as ill luck, and the Poet would have it, her humble Servant *Hamlet* killing her Father by Mistake, and counterfeited Madnesse ruined all, This Misfortune must needs make horrible Convulsions in a Mind so tender, and, as the *Surveyor* compliments the Ladies, in a Sex so weak Well: Her Father was kill'd, &c. But, what then Must she needs lament in Smut, and pay her Respects in Distraction? Are luscious Expressions the natural Effect of deep Sorrow, and can't she appear Tender without being rotten?

p. 294.

p. 296.

p. 295.

However, to do the *Surveyor* right, he has produced the exceptionable Lines, for 'twas the Song which I complain'd of. And this, if you'll believe him, is so innocent, that there's no fear of offending the Modesty of the most chaste Ear. I'm sorry he seems to have lost the very Notion of Decency. He's more to blame for transcribing, than *Ophelia* was for singing this Ditty, because he wants her Madnesse for his Excuse. Now 'tis but an untoward Business, when a Man is the worse for being in his Wits.

But now the *Surveyor* is come to his Dissection of

the

the Old Poets: And here his Reading upon the Body is admirable; and to magnify his Skill, he spies out more Diseases then e'er the Patient died of. He often arraigns an innocent Expression, and when 'tis not so, his Paraphrase is much grosser than the Text. For 'tis generally his way when he lights upon a fore Place, to make it much worse for the Dressing. However, he seems to have gotten a very agreeable Subject: For his Ink flows a-main, and his Invention grows very copious: He seems to swim at his Ease, and his Fancy plays down the Stream, and tumbles in the Mud, with great Satisfaction.

He begins with *Sophocles's Antigone*: This Lady pretends makes some intemperate Discoveries, and does not keep up to the Decencies of Sex and Condition. To understand something of the Fable, this *Antigone* was by King *Creon* her Uncle, sentenc'd to be shut up in a Cave, and starv'd to Death, only for burying her Brother *Polynices* contrary to the King's Order: She was likewise contracted to his Son *Hæmon*. Now, tho' she had stood firm against the Menaces of *Creon*, and shewn her self brave and good-natur'd to an extraordinary pitch; yet when she comes to be led to Execution, her Fortitude gives way a little to the Tenderness of her Sex; she breaks out into some natural Starts of Concern, and according to the Custom of that Age, and the Eastern Countreys, labours under her dying young and single. But she makes shift to govern her Language, and keeps her passion from boiling over. I shall transcribe his most serviceable Line, in which she complains of the Disappointment of her Fortune, and that she must go off.

Judg. xi.
v. 37.

Ἀλεκτρον, ἀνυμψάιον, ὅτε τῷ γάμῳ
Μέγ' ἔλαχθ' ἄν.

that is, that she must die single, and be cross'd
in

in her Love with *Hæmon*: Upon whom, tho' the
Surveyor, *Surveyor* overlook'd it, 'tis plain she had *settled* her
 p. 300. *Affection*. For when *Creon* threatned to break the
 Contract, she discovers her Regards to *Hæmon* in
 a very intelligible, tho' decent Expression.

ὦ φίλταδ' αἵμων, ὥς σ' ἀτιμάζει πατήρ;

His next Instance is *Electra*, who goes a little
 upon the Complaint of *Antigone*.

Surveyor,
 p. 301.

—————'Ατεκνῶ
 Τάλαν' ἀνύμφῳ αἰὲν οἰχνῶ
 Δάκρυσι μυδαλέα.

This Lady, we must understand, had seen her
 Father murther'd, by her Mother and *Ægisthus*;
 she was likewise ill treated in the Family, and had
 no Body to take Care of her Interest, and make
 good the Expectations of her Birth: She had none
 but her Brother *Orestes* to depend on, and his long
 Absence made her afraid she was forgotten. In
 short, she was impatient for his Return, and seems
 rather to wish for Protection and Revenge, than a
Sophoc. E- *Settlement*. And were it otherwise, the Expression
lect. Act. 2 is perfectly inoffensive. And thus *Sophocles* stands
 & alib. disengaged without Difficulty; and had the *English*
Stage been thus reserv'd, they had sav'd me the
 Trouble of a whole Chapter.

As for *Æschylus*, the *Surveyor* does not so much
 as offer at him; so that there's two of the three
 Greek Tragedians secur'd. But

Surveyor, *Euripides* is now set to the Bar, and terribly
 p. 301. handled for giving this Line to *Polyxena* when she
 was going to be sacrificed.

—————'Απειμι ᾧ κάτω
 'Ανυμφῶ, ἀνυμφῶ, ὧν μ' ἐχρῆν τυχεῖν.

That is, she was going to die unmarried, and
 without being dispos'd of according to the Privi-
 lege of her Condition. The Complaint is in the *Sur-*
veyor's

Surveyor's Aggravation very unreasonable. He grows very Tragical upon the Occasion, taxes the Princess with *Incontinence*, Meanness of Spirit, and an intemperate Desire of Engaging with the Conqueror of her Country, tho' at the Disadvantage of being his Slave. But this Lady is wrong'd by the Surveyor, the Case is mis-reported, and, as it sometimes happens, the Indictment is set forth with a great Deal more Noise than Law. Let the Lady speak for herself. Now in this very Scene, she laments the Misfortunes of her Family; and lets us understand that her Birth gave her just Pretences to be dispos'd of to a Monarch: But now the Ruin of her Country had chang'd the Prospect, and made Marriage her Aversion: She could now expect nothing but that some little Slave should be forc'd upon her.

Λέχη ᾗ τὰ μὰ δῖλ' ὠνετὸς ποθ' ἐν
Χοανῇ, τυράννων πρὸ ποθεν ἡξιωμένα.

Eurip.
p. 13, 14.
Ed. Cantab.

And therefore she goes boldly to the Altar, congratulates her Murther, and is pleas'd with the Rescue of Death: She is glad not to survive her Greatness any longer; and says, Life is over-purchas'd upon the Terms of Ignominy. In a Word, she is so far from deserving the Surveyor's Censure, that when she comes to the Block, she makes Decency her last Care, and expires in the Character of her Condition.

Πολλὴν πρόνοιαν εἶχεν δ' ἀχήμεως πεσεῖν.

Ibid. p. 20.

The Surveyor is now for persecuting her Sister *Cassandra*, and one would almost think, that he had, like *Juno*, a Spite to the whole Family.

This Lady he blames for being too forward in Surveyor, discovering her Satisfaction at the News of her Match with *Agamemnon*; but,

First, Here is not so much as the least exceptional Expression; but the Language is inoffensive

to

to the most exact Nicenefs: And therefore he has blacken'd the Page with *Greek* to no Purpose.

Secondly, *Cassandra's* Forwardness to comply proceeded purely from her Revenge. Being in a Prophetick Fit, she foresaw this Match would prove fatal to *Agamemnon* and his whole Family. And tho' she knew herself was shortly to be murther'd, yet the Prospect of revenging her Country, and destroying her greatest Enemies, made her run into Transport, and desire her Mother to congratulate her Happiness.

Troad.
p. 145.

Κτενῶ γὰρ αὐτὸν, κἀνὶ πορθήσω δόμους,
Ποινὰς ἀδελφῶν ἢ πατρὸς λαβῆσ' ἐμῆ.

And after having enlarg'd upon the Misfortunes of the *Greeks*, and shewn how glorious the *Trojans* died in the Defence of their Country, she persuades *Hecuba* not to afflict herself; for now, says she, I am going to make the General a full Return, and to finish his Ruin.

Ibid. 146.

Τὰς γὰρ ἐχθίστας ἐμοὶ,
Καὶ σοὶ, γάμοισι τοῖς ἐμοῖς διαφθερῶ.

Surveyor,
p. 306, 308

But *Cassandra*, in the *Surveyor's* Opinion, should not have been so forward to rush upon her own Dishonour. To clear this, we must understand that *Cassandra* was under extraordinary Circumstances: She was possess'd both by *Apollo*, and a very governing Passion besides: Now 'tis no wonder if the Transports of Prophecy and Revenge, should make her a little overlook other Considerations. But this Reason apart, it does not appear that *Cassandra* was forc'd upon any dishonourable Engagement; for the Favour of a Prince was not, as *Talthybius* tells her Mother, unreputable at that Time of Day. Polygamy was then the Practice of several Countreys, and particularly the Custom of her own, as appears from the Discourse between *Hermione* and *Andromache*.

Troad.
p. 143.

Androm.
p. 301, 302

As for old *Hecuba*, I confess *Euripides* has given her a luscious Expression to make her Interest with *Agamemnon*. But then it does not come up to the Pitch of Scandal of many Passages of the *English* Stage: 'Tis meer Bashfulness to some of their Songs and Courtship: And thus out of nineteen Plays in *Euripides*, the *Surveyor* has made a Shift to furnish one Passage out of Order. But instead of producing one of out nineteen, I could return him nineteen out of one, from the *Moderns*, were it convenient.

But as the *Surveyor* reports the Case, *Euripides* has somewhat farther to answer for. 'Tis true his Tenderness is such that he refuses to give in Particulars; but the Reader is referred in general to the exceptionable Plays. Well: *Dolus latet in Generalibus* is a true Saying. The *Surveyor* has hid himself in a Folio, and now is safe enough: He loves like *Cacus* to make a Smother in his Cave, to conceal his foul Play. Indeed I think the Smoke is his best Defence, and the finding him out the hardest Part of the Enterprize. To come up with him.

Virg. Æneid 8.

His Instance in *Hermione* and *Andromache*, is altogether short. They chide, 'tis true, a little too warmly for their Quality, if we breed them by our own Times; but nothing foul or disorderly passes between them: And as for *Creusa*, his Quarrel with her is nothing but ill-will: For she does not in the least run herself a Ground in her Story, but relates her Misfortune with great Reservedness. Neither does her Son *Ion* put any uncivil Question to her. His Modesty is very defensible, if not his Manners: Tho' even in this latter Respect the young People upon the Stage are now more free with their Parents than this comes to. And lastly, *Electra* is innocent of the Accusation he brings against her. 'Tis true, she encourages *Orestes* to kill his Mother, but then she stands clear of

Surveyor,
p. 312.
Androm.
p. 301,
302, 303.
Ion, p. 317
333, 334.
P. 351.

of Indecency, and says nothing in that Respect misbecoming her Character: So far from that, that she won't so much as mention the Debaucheries of *Ægyptus*; no not when she was recounting his other Villanies, and triumphing in his being dispatch'd. She runs over his Guilt in Murther and Injustice, but when she came to his Lewdness, she cuts off her Story, and declares it no fit Subject for a single Lady.

Electr. p.
427, 428.

Ἄ δ' εἰς γυναικας, παρθένῳ ᾧ δ' ἔκκαλόν
λέγειν, σιωπῶ, γνωρίμως δ' ἀνίξομαι.

The *Greeks* being now dismiss'd, *Seneca* comes *Surveyor*, on for another Hearing. And *Phædra* in *Hippolytus* is pitch'd upon for a Character of Misbehaviour: But the *Surveyor* knows I excepted against her Management my self; and censured the Freedom of her Discovery, only with this Abatement, that her Language was under Discipline: And that the latter Part of my Assertion was no less true than the former, will easily be understood by any one that reads the Poet in himself, and not in the *Surveyor's* Paraphrase. But it seems the Nurse runs over in her Expression, and does not suit her Language to her Advice; and here the Force of the Charge lies all in one Word, (for the Rest is only for show;) in an Answer to which, we may observe, that *Words* don't always keep close to their first Signification; but grow sometimes the worse for the wearing: And that the old *Romans* had an Idea different from the *Surveyor's*, in the Expression under Debate, appears sufficiently from *St. Hierom's* Epistles, who uses it without Scruple.

*Epist. ad-
vers. Hel-
vid. & a-
lib.*
View, p. 16.

I observ'd, that he had no courting in *Seneca*, except in the *Hercules Furens*, where the Tyrant *Lycus* addresses *Megara* very briefly, and in modest remote Language. This the *Surveyor* does not deny; but then he pretends to give an Instance of

Lycus's

Lycus's Misbehaviour to *Amphytrio*, I shall transcribe his Quotation for the Reader.

Jovi dedisti conjugem regi dabis.

Herc. Fur.

Et te magistro non novum hoc discet Nurus,

Etiam viro probante, meliorem sequi;

Sin copulari pertinax tædis negat,

Vel ex coacta nobilcm partum feram.

Now am I at a Loss to what Purpose these fine Verses were cited. It must be for the Learning in the Language. Yes: He may possibly, like some Patients, fancy the Physick works much the better for the *Latin* in the Bill.

But he goes on with wonderful Courage, as if he was resolv'd to swagger the *Reader* out of some Part of his Senses: *If these Allowances*, says he, *may be made*, (meaning for the last Citation) *I'll engage* *Surveyor*, *to prove, there never was an immodest Thing said upon* p. 319. *the English Stage*. Certainly this Author has a Taste peculiar to himself! One would think he should be better read in Smut by his Talent in writing it. I'm afraid this Ignorance is all affected: And that he has gotten the Trick of Shrinking up his Understanding, as they say some Beggars do their Arms upon Occasion. He tells me, *I forgot the shameful* *Surveyor*, *Solicitations which Phædra us'd to corrupt Hippoly-* p. 319. *tus*. He knows I took Notice of *Phædra's* irregular Freedoms, but then, tho' her *Solicitations are* *ibid.* *shameful*, they are not smutty. He would persuade the *Reader*, that *Seneca's Agamemnon* is stock'd with Curiosities of this Kind. And yet there is but one Line which looks the least that way: And that is *Clytemnestra's* Reproach to *Ægystus*, in which she tells him, that his Lewdness was the only Proof of his Manhood.

Quem Venere tantum scimus illicita virum.

Now this Rebuke is so comparatively Civil, that *Agam.* were it in some of our Plays, the Modesty of it *Act. 2.*

would almost put it out of Countenance, and kill the Expression.

The *Surveyor* has hitherto found but small Returns from his Enquiry. He has rang'd over a great Deal of Ground, and quarter'd the Fields of *Greece* and *Italy*. But all this questing has sprung but very little *Game*. However, he seems extremely busy, and by his Motion would make you believe every Butterfly was worth the *setting*. *Who* *Surveyor*, ever, says he, *consults the Passages amiss in Sophocles or Euripides, or censures with the Allowances made to Seneca, will find the most exceptionable Passages in our Poets, whether Comick or Tragick, very excusable upon a fair Construction.*

The *Moderns* compar'd with the *Greek* Tragedians and *Seneca*, in Point of Decency, and Sobriety of Language! He may almost as well compare *Aristophanes* with *Terence*, and the sixth *Æneid* of *Virgil* with the sixth *Satyr* of *Juvenal*. The *Moderns*! who not only glance, but dwell upon an ill Subject, bandy it between the two Sexes, and keep it up to shew their Skill in the Exercise. Yes: They love to flourish upon Lewdness, to refresh it with Repetition, and beat it out into Length and Circumstances. Sometimes to distinguish a foul Thought, they deliver it in *Scripture Phrase*, and set it in Gold to make it sparkle the better. In short, they omit nothing to explain the Mystery, and cultivate the Interest of Debauchery: Nothing that may fortify the Poison, and make it more poyant and palatable. To lay their Disorders before the *Reader*, were the Sight proper, would swell into a Book, and be a tedious Undertaking. 'Twould be Infamy of Bulk and voluminous Distraction; not to be scan'd by the Line, but weigh'd by the Pound. Such Plays are much more fit for the Solemnities of *Flora* and *Ceres*, than the Entertainments of those who are *Baptiz'd*. 'Tis almost pity they han't a Set of *Pantomimes* to do justice

Justice to the Subject, and dance up to the Spirit of the *Dialogue*.

The Surveyor pleads for a *Distinction between the Surveyor's private Sentiments of the Man, and the publick ones* P. 327, 328 of the Poet, and that the Liberties of a Character ought not to be laid to the Charge of the Dramatist that represents them. This Author must think his Pleasure, but *Quintilian* was of another Mind; who lets us know, that *Afranius*, a vicious Comick Poet, discover'd his Practice * in his Plays. Indeed nothing is more natural than for a Man's * Mores Fancy to flow into his Ink, and when he can, to quos fas- make his Business his Diversion. Farther: A Poet ius. Instit. that writes loosely can never be excus'd, for this is Orat. l. 10. cap. 1. done either out of Inclination or Interest: If the first, he's a Person of no Sobriety; if the second, of no Conscience: As for the Plea from the *Nature and Propriety of Characters*, 'tis answer'd already in my Defence, p. 201, 202. *Defence*, but the Surveyor was resolv'd to jog on, sc. and overlook it.

The Surveyor in his Examination of *Plautus*, says, I may blush for my Defence of this Poet, for affirming his censurable Passages are very moderate, as Surveyor, the World goes, and that several of our single Plays p. 328. shall far outdo all this put together. Now tho' this may be true in the Compass he has given it, yet 'tis much more than I affirm'd. But this Author, according to his Custom, has extended my Assertion to the whole Works of *Plautus*, which relates view, only to the Misbehaviour of *Women*. And in this p. 10. Sense of the Comparison, I still defend *Plautus*, and in Proof of the Point appeal to the *Old Batchellor*, the *Soldier's Fortune*, and several other *English Plays*.

The Surveyor opens the Case farther against *Plautus*, and presses the Particulars of the Charge. And p. 329, 330 first, his *Amphitryo* is loaded with a heavy Accusation. But the best on't is, here's a Mistake of the Person, which is enough in all Conscience to

quash the Indictment. That Rankness of Language which the *Surveyor* charges upon *Plautus*, is all *Interpolation*, and belongs to another Author. Now, as the Poet has no Reason to answer for what does not belong to him, so these *ungenuine Additions* were particularly excepted by me. My Adversary, if he writes awake, must needs know these decent Quotations were nothing to his Purpose. But possibly the Nofegay was made up, for a Curiosity to the *Reader*, and to oblige his own Smelling: And to make *Plautus* amends for giving him more than his Due, he's resolved to take something from him: For at the latter End of *Amphytrio*, he slides away the Word *facere*, which quite alters the Sense, and makes *Compliance* found up to Obscenity. But this is no Wonder, for I observe the *Surveyor* is mightily light-finger'd this Way, and generally steals off the Modesty of an Author. And to aggravate the Theft, the Motive is more Malice than Necessity: For he does not flinch, to make Use of his Neighbour's Goods, but to destroy them.

Mea vi
subacta est
facere
Amph.
Act. 5.
Sc 2.

His Objection against the Morality of the Dialogue between *Demænetus* and *Argyrippus* in the *Afinaria*, is out of the Question: I warranted no farther than the *Expression*, nor that neither, but with Reference to the *Moderns*.

His next Instance is in the *Curculio*, where *Phaedromus* and *Planesium* salute each other too eagerly: It may be so; but then we may observe, they had not seen one another for some Time, and the Visit was made with Difficulty: And under such Circumstances, had they been both of the same Sex, they might have discover'd some Affection extraordinary. However, he can't say the *Expression* is foul, and if it was, 'tis a *Slave* that speaks it, and so nothing to his Purpose.

View, p.
10.

View, p.
11.

To shew the comparative Modesty of *Plautus*,
“ I took Notice, that the *Slaves* and *Pandars* who
“ had

“ had the greatest Libetty, seldom play'd their
 “ Gambols before Women; that there are, as I
 “ remember, but four Instances to the contrary;
 “ and that even there, the Women these Men dis-
 “ course with, are two of them *Slaves*, and the
 “ third a *Wench*”.

Here he is sorry for my Want of Memory, but I *Surveyor*,
 have much more Reason to condole with him for *P. 334.*

the loss of his own. For *Olympio*, upon whom he
 would make his Advantage, will do him no Ser-
 vice, the Liberties of this Slave in the *Casina* are
 expressly barred both by Name and Play, and stand
 first in the List of the Exception. I grant *Cleo-*
strata urges *Olympio* to tell the Story, but then tho' *View, p.*
 the Drift of her Fancy may be amiss, the Com-^{11.}
 plexion of her Language is bright, unless in one
 Line, which, if not interpreted to her Ignorance, *Surveyor*,
 is no more than a double *Entendre*. *Artemona's P. 337.*

Allegory in the *Asinaria* is somewhat less offensive
 than this, tho' none of the most reserv'd. Thus
 he has made a Shift to muster up two exceptiona-
 ble Sentences of Women of some Consideration
 in *Plautus*. But alas! What are these to the re-
 peated and luscious Freedoms of *Elvira*, of the *Spanish*
 Ladies in the *Country Wife*, of *Belinda*, and *Lady Fryar. Old*
Plyant, of *Narcissa* and *Lady Dunc*. Not to men- *Batch.*
 tion a great many others. Here the Weeds are ex- *Double*
 tremely rank and thick set: And were they worth *Dealer.*
 the gathering, the *Reader* might be plentifully fur- *Fool in*
 nish'd for a little Pains. *Fashion.*
Soldiers
Fortune.

The *Surveyor* has something farther with *Arte-*
mona, and pretends her Frankness gave her Slave Pa-
 rasitus the Boldness to put a very untoward Question
 to her. 'Tis this,

Possis, si forte accubantem tuum virum conspexeris,
Cum corona amplexum amicam si videas, cognoscere?

Of these Lines he gives a foul and mistaken
 Translation, and which is clearly confuted both by
 C c 3 the

the *Text* and *Notes*. Every Body knows Beds and Garlands were for Eating and publick Entertainment. And then *Gremio jacuit nova nupta mariti* was usual enough: This was somewhat of the Case of the Husband *Damenetus*, who was discover'd at Supper with his Son and his Wench. And that the Appearance was fair, is evident from the Slaves Advice to his Mistress: He desires her to stay a little for Information about their Behaviour:

Paras. *Hem tibi H. minem.* Art. *perii!*

Par. *Paulisper mane.*

Ancupemus ex insidiis clanculum quam rem gerunt.

Affear.

Act. 5

Sc. 2.

And upon the immediate Progress of the Story, the old Man, the young one, and the Woman, drink and discourse all together.

I observ'd farther, to the Advantage of *Plautus*, "That his Men who talk intemperately are generally Slaves, adding, that I thought *Dordalus* the Pandar, and *Lusiteles* a young Gentleman, were the only Exception: And this latter was only guilty of one over airy Expression." But it seems the *Surveyor* is somewhat sharper at these Enquiries, and after his rummaging over twenty Comedies, has catched *Periplectomenes* tripping in one Word; and that too used by Way of Reproof.

Mil. Glor.

Act. 5.

Now, that the Expression, tho' out of Order, is not so gross as he would represent it, appears from *Lambin's* Note upon the *Epilogue* to the *Captivi*: And from *Chremes's* Reprimand of *Clitipho* * in

* *Heauton.*

Act. 3.

Sc. 3. Ed.

in usum

Delphin.

Terence. To conclude this Matter, what *Periplectomenes* speaks, the Hostess in *Bartholomew-Fair* acts, and that, I take it, is somewhat more foul and expressive.

Once more and *Plautus* is dismiss'd. I affirm'd, that this *Poet's* *Prologues* and *Epilogues* were inoffensive. This the *Surveyor* confesses is a great Point, but seems to think it cannot be carried. But here the *Reader* may please to observe, that the *Dispute*

Surveyor,
p 340.

turns only upon Indecency of Language, for I never intended to vouch the Doctrine and Morals of *Plautus*: And thus the *Epilogue* in the *Asinaria* is nothing to the *Surveyor's* Purpose, being perfectly clean in the *Expression*. As for the *Epilogue* ^{*Surveyor*} of the *Captivi* 'tis all in Defence of Virtue, as well ^{p. 342.} as the *Play*; and the *Aster* urge their Modesty as ^{p. 343.} an Argument for Favour to the *Audience*. 'Tis true they plead their Merit in one ungovern'd Expression; to which, in the Case of *Periplectomenes*, I have spoken already. His remaining Objection is ^{*Survey*} against the *Epilogue* in the *Casina*. And here I ^{p. 341.} grant the Principle is ill enough, but that is foreign to the Question. But for any other Objection, I can't perceive the Strength of it. For, as to the last Line, upon which I suppose he founds himself, this Sentence seems rather to contain an ill Wish, and a Menace * of Disappointment, than any thing else. Besides, as to debauch'd Principles, the *Prologue* to the *Plot and no Plot*, is as bad as 'tis possible, and over and above much more scandalous in Language, than the *Epilogue* to *Plautus's Casina*; in which the Disadvantage is shaded, and the Expression made more remote.

* *Vid Do-*
nat. in
Loc.

And can the *Surveyor* now find in his Heart to compare the *Prologues* and *Epilogues* of *Plautus* with those of the *Moderns*? The Decency and Com- ^{*See View*} plexion the same in both: A Man must have a ^{p. 8, 9.} great Command of his Blood, to affirm this without blushing; and be almost as much a Master of his Face, as he is of his Conscience.

As for *Terence*, he is so staunch and regular, that there's no meddling with him: No, the *Surveyor* does not think fit to attack this Poet; but leaves him as a standing Reproach upon the *English Stage*.

I must now follow him in his Remarks upon the *Chapter of the Abuse of the Clergy*.

Survey

And here his Spleen against the Church disorders him extreamly, and indeed almost throws him

^{p. 344.}

into Fits. He would gladly say something to purpose against the Clergy, but the Subject fails him. This makes him rail most unmercifully; for Spight and Impotence together are generally very Clamorous and Impertinent.

View, p.
83.

To shew the Unreasonableness of the Stage Scurrilities upon the *Clergy*, I endeavour'd to make out the Right this *Order* had to Regard and fair Usage.

First, Because of their Relation to the Deity,
 “ where I observ’d that Christian Priests are the
 “ principal Ministers of God’s Kingdom: They
 “ represent his Person, publish his Laws, pass his
 “ Pardons, and preside in his Worship”.

I thought these Things had been so plain that they needed no Confirmation; but since the *Surveyor* contests the Point, I shall briefly make it good. Now, I desire to know of the *Surveyor*, what it is to represent another? Is it not to be his Agent, and to manage his Affairs by Virtue of his Authority? And does not the Priest seal Covenants in God’s Name? Does he not baptize by Commission, and exercise part of that Power which our Saviour had upon Earth? The *Surveyor*’s Objection upon this Head is amazingly ridiculous; for by his Reasoning no Man can *represent the Person of* God, without being *possessed of the Divine Attributes*, and able to *sustain the Figure of Omnipotence*. As much as to say, That a Prince can’t send another as his Ambassador, unless his Person, Prerogative and Appearance, is equal to his own. And therefore if the Ambassador falls short of his Master in the Advantages of Body, or Mind, in the Extent of his Dominions, or the Magnificence of his Retinue: If any thing of this happens, let the Credentials be what they will, the Character it seems sinks, and the Representation becomes impossible. This is strong Reasoning, I confess, for it almost argues the World in Pieces. At this rate Princes

must

must travel to keep the Peace, and transact all their Matters by Interview, and personal Visit: For a *Plenipotentiary* is a dangerous thing: They can't prefer a Subject to an Embassy, without communicating their Royalty, and making an Equal to themselves. And thus the *Surveyor* has gone a great way towards breaking the Correspondence of *Christendom*. Farther, I thought the *Surveyor* would have allow'd *Angels*, at least, for their Name sake, to have represented God Almighty: But by this Reasoning *Michael* himself is struck out of Capacity, and the highest Order of Spirits unqualified for the Office: For no created Being has any of the *Divine Attributes*, nor, which is more, can have them.

He says, the Regards that I insist on for the *Survey* Priesthood, belong to *the Governours of the Church*. p. 347, 348
Now, though he mayn't know it, Priests are Governours within their Precinct; they have *Regimen Animarum*, the Guidance of Souls, and the Concerns of Eternity in their Care, and that one would think were none of the least Interests of the Parish. I grant *Theatrum* is a hard Word to construe, but I fancy'd the *Surveyor* might have known the *English* of *Rector* well enough. By this time, I hope, the *Representation* may be allow'd. But then as to the Authority of *publishing the Laws of God, passing his Pardons, and presiding in his Worship*, these Privileges, he says, were peculiar to the *Apostles*. But *Survey*. his Affirmation apart, the Holy Scriptures teach us, p. 348. That *the People are to seek the Law at the Priest's* *Malach. ii.* *Mouth, for he is the Messenger of the Lord of Hosts.* 7. *Art. 37.* And the Church of *England* in her Form of *Ordination*, gives the Priest Authority to *preach the Word of God, and to minister the Holy Sacraments*; And which in her *Articles* she denies to belong to *St. Job. xx.* the Supreme Civil Power: And as for the Power of ^{21, 23.} *passing Pardons, and giving Absolution*, 'tis founded upon that solemn Commission given by our Saviour.

Saviour. *As my Father hath sent me, even so send I you, whosoever Sins ye remit, they are remitted unto them, and whosoever Sins ye retain, they are retain'd.* And can any one imagine that Words so plain in the Expression, and so solemn in the Occasion, are void of Weight and Signification? Not to mention the Right they imply of admitting into the Church, and excluding from it; not to mention this, they must amount to this Meaning at the lowest, That those who neglect this Ordinance of God, and refuse to apply for Absolution to Persons thus authorized, shan't have their Sins forgiven, though otherwise not unqualified. And thus, to put a resembling Case, a Malefactor can't have the Benefit of the Prince's Pardon unless it passes the Seals, and runs through the Forms of Law. And that this Power was not peculiar to the Apostles, but design'd for a standing Advantage, and settled upon the Successions of the Hierarchy, is plain by the Doctrine and Practice of our own Church: For at the Ordination of Priests the Authority of *remitting and retaining Sin*, is conferr'd in the same Words, *Whosoever Sins ye remit, &c.* And in the Office for the *Visitation for the Sick*, the Priest making express Mention of his *Authority* from our Saviour, absolves the Penitent *from all his Sins, in the Name of the Father, the Son, and the Holy Ghost.*

And as this Authority of the Priest is thus fully maintain'd by the *Church*, so 'tis no less acknowledged by the *State*: For the Book of *Common Prayer*, with the *Form of Ordination, &c.* stands upon a Bottom of *Law*, and has two *Acts of Parliament* to defend it. For though the Spiritual Privileges of the Priesthood are independent of the Civil Magistrate, yet the *Statutes* above-mention'd imply an Assent to the Charter deliver'd by our Saviour, and are a fair Acknowledgment of the Power. And thus, the *Surveyor*, to make a Blow at the *Clergy*, has

1 Eliz.

14 Car. 2.

has charged through Gospel and Law, contradicted the Bible and the Statute Book, and fallen foul upon the highest Authority both in Church and State.

But still he questions, whether the Commission of every Christian Priest be of equal Extent and Validity with that of the Apostles. I grant the first part of his Proposition: That the Apostles had peculiar Advantages in their Authority, and that their Jurisdiction was larger than that of succeeding Priests, or Bishops either, is not denied. But tho' their Commission was larger, 'twas not more valid than that of the present Priesthood. For this stands upon the Authority of the New Testament, upon the Credit of undoubted Succession, and the known Practice of Christendom for almost seventeen hundred Years together. What, though they are not call'd immediately by God himself, nor endued with supernatural and miraculous Faculties, does this affect the Credibility of their Credentials? I suppose Princes are the Ministers of God, and deputed to govern under him: And must the Proof of their Commission depend upon Miracles and immediate Designation? Must they be proclaim'd from the Clouds, and anointed by an Angel from Heaven? And are not their Subjects to own them till they can make out their Title by supernatural Evidence; by the Gift of Tongues, and raising the Dead? The Absurdity of these Consequences may inform the Surveyor, that there is no need of a miraculous Credential to prove a Delegation from Heaven.

The Surveyor in stating the Difference between the Ordinary Priests, and the Apostles, makes several Mistakes: And were he in the right, the Dispute is foreign to the Controversy. He affirms the Apostles Doctrine had no other Evidence than their own Affirmation and the Works that they did. Yes: They moreover the Completion of Prophecies,

phacies, and the Agreement of the *Old Testament*; these corroborating Circumstances were extremely considerable. He goes on, and alledges in Abatement of the present Priesthood, That Persons of this Order *have no natural Gifts above other Men,*
 p. 349, 350 *to warrant a Pretence to an extraordinary Mission.* Is the Bounty of God then confin'd to Privileges of Nature? Or, Is he not at Liberty to chuse what Officers he pleases? I conceive the *Surveyor* won't deny this. Had the Apostles then any of these Advantages above others? So far from that, that they seem rather to fall short of the common Standard. Their Apprehensions at first were very heavy, and their Reason check'd by a low Education. And which is more, they were rather chosen for their Disadvantages: For this made their Doctrine the more unquestionable, and the Evidence of their Inspiration the greater. To see such unpromising Persons so wise in their Discourse, so wonderful in their Actions, and so unusual in their Success, must needs convince the World that God was with them. And thus the *Surveyor's* Assertion is false both in Fact, and Reasoning.

His saying, That this Commission of the Apostles and their Successors, expired upon the Conversion of Princes to Christianity, is a great Mistake: The Church is still independent, her Authority unalterable, neither is she in Things purely Spiritual, *subordinate* to the Civil Power. This Truth I have elsewhere proved at large, and thither

Moral Es- I refer the Reader.

says, Office Chap.

Survey. p. 252.

The *Surveyor*, in speaking to the Importance of the Priest's Office, would not allow him to *preside any more in God's Worship, than a Clerk in Parliament presides over the House, because he reads the Bills and Petitions to them.* It seems then the Relation of the Priest, and the Congregation, is the same with that of the Clerk to the Parliament. What would
 this

this Author be at? Does he mean, that when the Priest reads the *Bible*, the People may debate whether it shall pass or not, and divide into *Yeas* and *Noes*, about saying *Amen* to the Lord's Prayer. One would think by his worthy Similitude, that the People went to Church to be worship'd, and that the *Liturgy* was only a Parcel of humble Petitions put up to the *Parish*.

The *Surveyor* is extremely desirous to have a religious Character expos'd on the *Stage*; but against this Liberty, I have given my Reasons at large; which when the *Surveyor* has replied to, he may possibly hear farther from me.

My Adversary is now upon arguing against the Plea of *Prescription*, and would gladly make out, that the Heathen *Stage* has treated the Priests as coarsely as the Christian. And here *Æschylus* is as surly as before, and won't so much as appear in the Cause. However, *Sophocles* lay in his way, and in he must come; but then this Poet by his Air and Heaviness, looks more like a Prisoner than a Witness. Well! we must hear his Depositions in his *Ajax Flagellifer*, What then is to be done here? Does the Poet bait a Priest like the *Relapse*? By no means. Does he represent a Priest in his *Play*? Not that neither. Then I suppose he spoke ill of him behind his Back? I confess that was not as it should be. The best on't is, the Mischief lies in a little Compass: 'Tis all in a Line or two at the end of the Play: Here the *Chorus*, in regard of the surprizing Events they had observ'd, are pleas'd to say, *That Seeing was Believing, and that ne'er a Diviner could tell before-hand how Matters would go.*

Ἡ πολλὰ βροτοῖς ἐσιν ἰδῆσιν
Γινῶναι, πρὶν ἰδεῖν δ' εἰδὲς μάντις
Τῶν μελλόντων, ὅ, τι περ ἔξει.

Ajax.
Flag.

Now if this Instance must have an Answer, I reply; That Prophets or Diviners held a very small
Propor-

Proportion to the rest of the Priests, so that the Censure, tho' gentle, falls only on the Skirts of the Profession. But then to go even thus far, looks like straining upon *Sophocles*. For the natural Meaning of the *Moral* seems to be thus; "That humane Foresight is short, and the *future* impe- netrable; and therefore People ought to guard accordingly upon the *present*." But I am afraid I have been too long upon this Matter, and so have used the *Reader* a great Deal worse than *Sophocles* did the *Prophet*.

Survey.
p. 358.
View,
p. 58.

His next Instance in *Jocasta* is obviated and answer'd; and so is that following in *Creon*; who is declar'd by the *Chorus* to be punish'd for his Haughtiness and Impiety. However, for once, let's see what the *Surveyor* will make out of *Creon*. Now this Prince being dissatisfied with *Tiresias's* Discovery in Divination, makes this angry Reflection:

Sophoc.
Antig.

Τὸ μαντικὸν ὃ πᾶν φιλάργυρον γένετ'.

* οὐ βέ-
λομαι τὸν
μάντιν ἀν-
τειπεῖν κα-
κῶς.

That is, *Your Augurs are all a covetous Sort of People*. Now, tho' the Regard which *Creon* shew'd *Tiresias* in the preceding Line, calls * for a soft Construction, yet the *Surveyor* gives the Text a mobbish Turn, and foists in some of his own ill Language besides: In his Version it stands thus. *They were all a Pack of mercenary corrupt Fellows*. This, it seems, is the *English* of φιλάργυρον γένετ'. At this Rate, if he were to turn *St. Paul's* Citation from *Aratus*, the Translation of τὸ ὃ καὶ γένετ'

Act. xvii. ἐσμὲν, would run thus:
28.

Mankind are a Pack of Fellows of Heavenly Ex- traction.

View, p.
78.

We see what lean Evidence *Sophocles* proves, tho' under the *Surveyor's* Management. I hope I have made him speak a little fuller on the other Side.

His first Testimony from *Euripides* is levelled only against Soothsaying and Divination.

Τὸ μαντικὸν πᾶν πείσμα φιλότιμον κακόν.

Iphig in Aulid.

And yet even here he over-translates the Original*, spoils the Breeding of the Character, and makes Generals rail like Carmen.

* A vain-glorious rascally Race.

And in the same *Play* he translates ἀνὴρ Fellow, and makes the best Word in the *Greek* the worst in the *English*. Farther, we may take Notice, that these warm Expressions were spoken against *Calchas* the Augur: And tho' one of them was deliver'd by *Achilles*, who was all Passion and Violence, yet 'twas in the Absence of the Person censur'd. And as for *Calchas*, his Interest is great, and his Figure creditable in the † *Play*.

Survey, p. 359.

His Instance in *Pentheus*, and likewise what he offers from *Seneca*, is answer'd in the ‡ *View*, where the Reader may see an Over-balance of Evidence for the other Side.

—iracundus, inexorabilis, acer, gura neget sibi nata, nihil non arroget armis. *Horat. de Art. Poet.*

But we must leave the Priests, and go on to the Gods their Masters: Now these the *Surveyor* pretends were used with great Freedom by the *Antients*.

† *Eurip. Iphig. in Aulid. p. 44. & a lib.*

He begins with *Sophocles*, and objects the Rants of *Ajax*, *Creon*, and *Philoctetes*, but here his Charge is somewhat inhumane. These Characters have smarted severely for their Impiety: Now Persons that have suffer'd the Law, should not be reproach'd with their Crimes: And therefore in *Scotland* they say when a Man is hanged he's justified. But the *Surveyor* wants Time for a Collection out of this Poet: Not unlikely: People that have nothing to pay, are generally in haste.

‡ *View, p. 78. Survey. p. 360. View, p. 58, 61.*

Euripides is once more summon'd: Now this Poet, I granted, had some profane Passages uncorrected: And 'tis well my Concession was thus frank, for I perceive the *Surveyor* can hardly prove it: However his Performance must be examin'd.

Survey. p. 360, 361

View, p. 62

His

His first Citation from the *Hecuba* is the best. But here he loses more in his Skill, than he gains in his Luck. For he quite mistakes the Meaning of Part of *Taltbybius's* Expostulation;

Hec. p. 17.

ὦ Ω, Ζεῦ, τί λέξω; ποτερά σ' ἀνθρώπων ὄρα; ἢ δόξαν ἄλλως τιῶ ἢ κεκλήσθαι μάτιω;

Survey. p. 361.

which he thus translates. *O Jupiter! What shall I say? Should Mankind address themselves to you? &c. Whereas it should have been rendred thus. O Jupiter! I'm at a Stand whether humane Affairs are Part of your Administration or not, &c. But I shall pursue the Advantage no farther. This might be a Piece of honest Ignorance for ought I know: And no Man can play more than he sees. But then he should be a little cautious not to venture out of his Depth, till he can swim better.*

Polymnestor, in this Tragedy is another Instance how far the *Surveyor* is to be trusted. The Words must be transcrib'd; in which this Prince complains of the Uncertainty of Prosperity, and the suddain Turns of Fate;

Φεῦ, ἅκ' ἔστιν ἔδ' ἐν πιστὸν, ἔτ' ὁδοξία,
οὐτ' αὖ καλῶς πράσσοντα, μὴ πρᾶξεν κακῶς.
Φύρασι δ' αὖθ' οἱ θεοὶ πάλιν τε καὶ πρόσσω,
ταραγμὸν ἐπιθέντες, ὥς ἀγνώσῃ
Σέβωμεν αὐτὰς.

Survey. p. 361.

Let's now see what *English* the *Surveyor* can afford us to this Greek. *Oh, what a slippery Thing is humane Grandeur, which is never secure? Thus far all's well. But then the Remainder is wretchedly wrested into Atheism and Misconstruction:—The Gods (says he) perplex and barrafs Mankind, that our Ignorance may support their Altars and Worship. But the Poet's meaning stands thus. The Gods make humane Affairs floating and uncertain; that so our Ignorance of future Events, may prevent the Fancy of Independence, and make us apply to Heaven for*

a bet-

a better Protection. * Now this is a Sense of Piety, instead of Prophaneness. And to justify the Translation, I appeal not only to the Text and Latin Version, but to the Greek Scholiast, who is expressly for it. Farther, if there had been any Thing of Prophaneness in this Reflexion, Polymnestor paid dearly for't. For soon after his Eyes are pluck'd out, and his Children murder'd before him.

Eurip. Hec.

To proceed. *Electra's* Expostulation is horribly misrepresented. This Lady seeing *Helena* upon her Return from *Troy*, and that she brought back her Beauty with her Infamy, makes this Remark upon it:

p. 36, 40.

Ω φύσις, ἐν ἀνθρώποισιν ὡς μέγ' εἰ κακόν,
Σωτήριόν τε τοῖς καλῶς κεκλημένοις;

Eurip. Orest. p. 51.

That is, *Advantages of Person are a Misfortune to some People; but extremely serviceable to such as make a right Use of them.* Here the Surveyor estirs him notably. He keeps the last Line to himself, maims the Period, and then rigs out this pious Translation;

O Nature, what a Curse art thou upon Mortals! Survey. p. 302.

As much as to say, he has found a Heathen President for the Blasphemy of the Moderns: Whereas 'tis notoriously evident, that here is not the least Glance against Providence; and that only the Endowments and Advantages of Nature are meant by the Expression.

Orestes is no more the Surveyor's Friend than *Electra* his Sister. For when *Menelaus* question'd him about the Murther of his Mother, he pleads the Oracle in his Excuse. And when the other was surpriz'd at the Singularity of the Order, he replies,

Δεῖ δ' ὁμῶς θεοῖς, τί ποτ' εἰσι θεοί.

Orest. p. 51.

That is, " We are not to dispute the God's Commands, but obey them, for the Divine Na-

D d

ture

Survey.
p. 362.

"ture is too big for humane Understandings. And if the *Surveyor* thinks this too much a Paraphrase, *Orestes* shall speak in his own Translation. 'Tis thus: *We serve the Gods whatever they be.* Why then, it seems, he did not question their Being, but thought Religion very well worth the minding. Yes: His Piety appears farther in his next Answer, for when *Menelaus* seem'd to wonder why *Apollo* did not rescue him from his Misfortune; he tells him,

Μέλλει, πὸ θεῶν δ' ἐστὶ τοιῶτον φύσει.

That is, as the *Scholiast* interprets, "the Gods are not suddain in their Administrations; but take Time in Rewards and Punishments, to try the Good, and recover the Evil".

View, p. 78. His Objection from the *Cyclops* is fully prevented in the *View*. However, the Poet must be cited, and the Giant brought in, for the Sake of the Civil Translation. Besides, a little *Greek*, tho' nothing to the Purpose, has a Face of Learning, and looks big upon the *English Reader*.

Survey.
p. 362.

Ion, p. 333, In the *Ion*, by translating *κακὸς Rascal*, and *ἐνότωρ Whoremaster*, he makes *Creusa* and her Servant much coarser than they are in *Euripides*. 'Tis true the Servant being moved with the suppos'd ill Usage of his Mistress, propos'd the firing of *Apollo's* Temple; but immediately he recollects himself, and advises her to another Revenge, more in

Ion, p. 335: her Power.

Survey,
p. 362.
Troad.
p. 118.

See *View*,
p. 79.

To conclude with *Euripides*, *Hecuba*, says the *Surveyor*, thinks the Gods *κακὸς συμμάχος*, bad Friends; he should have said *sluggish*, and then he had been right. As for *Seneca*, he stands barr'd: Why then is his Atheistical *Chorus* produced, and why in the Version of the Earl of *Rocheſter*? Was this Transition made for the Benefit of the Publick, or in Honour of the Deceas'd? Not the latter, for that noble Lord abhorr'd such prophane

Liberties

Liberties at his Death. Thus, to refresh the Blemishes of his Life, is the greatest Outrage to his Memory: 'Tis almost enough to raise him upon the *Surveyor*, to make his Ghost resent the Usage, and flash Correction in his Face; but after all, 'tis highly improbable that the *Chorus* spoke the *Poet's* Opinion, if, as *Heinsius*, *Scaliger*, and others believe, 'twas written by *Seneca* the Philosopher: For every Body knows he was far enough from being an *Surveyor*, Atheist. p. 363.

And now we have done with Authorities; and here, tho' the *Surveyor* has but very bad Luck with his *Poets*, yet he has taken great Care to conceal the Misfortune; for in his Citations he mentions neither *Act* nor *Page*, but refers to the *Plays* at large. This, I confess, is the right Way to discourage the *Reader's* Enquiry, and make him rather believe than go look.

And now I may safely affirm, that several single *Plays* of the *Moderns*, * have not only more, but * See View some bolder Passages of Prophaneness, than all he and De has cited from the *Ancients* put together. And fence, Pref. which is harder still, I have made but a slender Discovery of the *English* Stage. Thus some People refine upon Heathenism; thus they improve upon their Creed, and make amends in their Lives, for the Odds of their Understanding!

In the close of all, the *Surveyor* offers hypothetically, as he calls it, that is faintly, to justify *Surveyor*, the *Stage Freedoms* with the *Nobility*. But, by his p. 367. favour, this ridiculous Character must either be drawn for single Persons, or Quality in general: Now either way his Satyr falls under his own Lash; for from hence it must follow, that he who makes a *Lord* of a *Fool*, makes a *Fool* of a *Lord*, which he grants is no Compliment. But the *Surveyor* having *Surveyor* p. 365. not reply'd to my Reasons against this Liberty, I View, p. 114. need say nothing more upon the Argument. Defence, p. 210, to p. 215.

I have now done with the *Surveyor*, and heartily wish him a better Subject: For a bad Cause, besides its own Evil, is apt to produce a resembling Defence: It often runs an Author upon Calumny, coarse Expedients, and little Management: Which, as they are no sure Methods to raise a Character; so, at one Time or other, they'll certainly displease a Man's self.

T H E E N D.

A F A R

A FARTHER
VINDICATION
OF THE
SHORT VIEW
OF THE
Profaneness and Immorality
OF THE
ENGLISH STAGE.
I N

Which the Objections of a Book,
Entituled, *A Defence of Plays*,
are consider'd.

NOTATION

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Dr. *FILMER's*
Defence of Plays, &c.

HAVING receiv'd no Answer to my *Second Defence* * of my *Short View*, &c. in se- * *Reply to*
ven Years, I concluded the *Stage Contro-* *the An-*
versy was over. But there's no reckon- *cient and*
ing upon the Intermiſſions of a Conteſt. Dr. *Fil-* *Modern*
mer has at laſt enter'd the Liſts, and reviv'd the *Stages sur-*
Quarrel. It muſt be ſaid this Gentleman has given *vey'd, &c.*
himſelf Time enough to make his Attack, and
bring up the Forces of the Cauſe. The Supplies
of Converſation, the Remarks of the Criticks, and
all the Succours of the *Play-houſe* Confederacy muſt
probably have reach'd him before now. By taking
Horace's Advice, of

— *Nonumque prematur in annum,*

De Arte
Pœt.

he has had great Leiſure for bringing his Thoughts
to Review and Recollection. But then as ſome
Things improve, ſo others decay upon Time. Now
whether the Doctor is a Sufferer this way or not;
whether his Hand has not ſhook, and his Aim been

D d 4

broken

broken by levelling thus long, the *Reader* must judge.

* *Dr. Filmer's Defence of Plays,*
Pref. p. 1, 2.
† *Prej. p. 4.*

Id. Book p. 4.

Id. p. 42, 43.

Pref. p. 2.

p. 39.

Id. p. 63.

p. 64.

Before I come to debate the Difference between us, I must acquaint the *Reader*, how far we are agreed: And here the Doctor goes a great Length in his Concessions. He owns the *Stage* guilty of remarkable *Abuses*. That this Misbehaviour * has made a great Noise in the World; that † a due Regulation in these Matters has been expected, and earnestly desir'd by the most sober Part of the Nation: That many of our Modern Poets have been very much to blame, and err'd in Fundamentals. They seem, says this Gentleman, to have made Choice of Characters only for their Lewdness, and have frequently crown'd Vice with the Reward of Virtue. He confesses, the Comick Poets have mismanag'd to a horrible Excess of Libertinism and Irreligion: And that the Tragedies produc'd in the View, &c. are irregular in the Distribution of Rewards and Punishments. In short, he makes no Difficulty to say, the Disorders of the Stage have given me a very fair Opportunity of exposing our Poets as Atheists, and representing the Stage as a Place hated by God, and haunted by the Devil.

In discoursing upon the Head of Profaneness, he grants many of the Quotations cited by me, are extremely scandalous and wicked. He is positive, nothing either Atheistical or Irreligious; nothing in the least Profane, should fall from under the Comick Poet's Pen, under any Pretence of Character whatsoever. He honestly declares, no Story, no Phrase, no Expression whatsoever in the Bible, may be repeated, or so much as alluded to without Sin. And though he is now abridging the Liberties of Comedy, yet the Compass of his Assertion, and the Force of his Reasoning, affects Tragedy, and reaches the Stage under all Distinctions. And here he goes on, declaiming against the Abuse of Scripture, with a strong Air of Conscience and fair Meaning.

After all this Acknowledgment, and more to the same

same Purpose, who could have expected a *Play-house* Advocate in the Doctor? On the other Hand, since the Liberties continue unreform'd; since they *Act* their foul detected *Plays* over again; since their *new* Plays are short of the Doctor's Reformation; since the Case stands thus, one would have thought he should rather have exerted himself against the Incorrigibleness of the *Theatre*, and endeavour'd to dissuade the *Town* from frequenting so infectious a Place, so scandalous a Diversion. One would have thought he might have propos'd at least some new Remedy, mov'd for some significant *Test*, and suggested the Seizure of counterband Goods: That he would have erected an *Office* of Reformation, a Court of Justice, where the Judge might not be prepossess'd in favour of the Criminal, and the *Bench* and the *Bar* hold Intelligence with each other. His Pleading for the *Play-house*, while it continues in *Fæce Romuli*, and goes on in the old Road, argues, either that he does not perceive the Consequence of his Concessions, (which Excuse can hardly be made for a Man of the Doctor's Understanding) or else, that all his Pretences for *Reformation*, are nothing but Amusement and Grimace. Indeed I wish there is not more of Art than good Earnest, in the Doctor's Scheme. By this Expectation, that *Matters will mend*, the present Disorders are more under Cover, and the Mischief has the freer Passage. And thus, if we will but swallow Poison a little while, we shall be fed with better Diet afterwards.

*Recruiting
Officer.
Tunbridge
Walks, &c.*

And yet after all, we shall find the Doctor's *Nostrums* are much too weak to reach the Disease, and carry off the ill Humours. To speak clearly, he considers the *Palate* too much in his *Bill*, and prescribes more to Pleasure than Health.

Having premis'd the Doctor's *Concessions*, I shall proceed to join Issue with him, and engage the Force of his *Book*.

To

To shew the Stage was not left to the Liberties of *Heathen* Precedents, I cited *St. Paul* for my Authority. His Words are these: *But Fornication, and all Uncleannefs, or Covetousnefs, let it not be once named among you, as becometh Saints. Neither Filthinefs, nor foolish Talking, nor Jesting, which are not convenient.* The Doctor, to avoid the Rebuke of this plain Text, endeavours to turn part of it upon me. He pretends, if these Words are to be taken in a literal Sense, then Covetousnefs must not be nam'd any more than the rest: *And yet I have given up this Vice to the Stage Poets, to make sport with.*

*First De-
fence of the
Short
View, &c.
p. 199.*

*Dr. Fil-
mer's De-
fence of
Plays,
p. 18, 19.*

*Hammon.
in Loc. &
Annot. in
Rom. i.*

To this I need only observe, that *πλεονεξία*, which is translated *Covetousnefs*, imports unnatural Debauchery, and comes up to the Sin for which *Sodom* and *Gomorrab* were destroy'd. Thus the learned *Dr. Hammond* understands the Original, and proves his Interpretation from the Connexion of the Words, from other Places in the *Old* and *New Testament*, and from the common Use of it in this Sense among Pagan Authors.

Dr. Filmer goes on with the *Text*, and seems very much disturb'd at the Rigour of the *Precept*. *I never knew before*, says he, *that a Christian could not break a Jest, without breaking a Commandment.*

*Dr. Fil-
mer, p. 20.*

*Ibid. in
Loc.*

To relieve him a little, he may please to take Notice, that *jesting* is join'd by the Apostle with *foolish talking*. Now that *μωρολογία*, or *foolish talking* signifies rank, luscious, and scandalous Conversation, the learned *Hammond* makes out to a full Evidence. And thus the *jesting* condemn'd by the Apostle, imports smutty Discourse made use of for Laughing and Diversion. And that the *Heathens* look'd upon these as unwarrantable Latitudes, I have prov'd from the Testimonies of *Euripides*, *Aristotle*, and *Livy*.

*View, &c.
p. 22, 104,
105,*

The Doctor perceiving the *Stage* lie terribly expos'd, enters his Caveat, and tells us, *This is stretch-*
ing

ing our Apostle's meaning to a higher Pitch than ever he intended. How does this appear? Because, as *Defence* he argues, when St. Paul recapitulates these Crimes *of Plays*, in the fifth Verse, he repeats *Fornication and Unclean-ness, &c. but not a Word of obscene and filthy talking.* Does the Doctor infer an Allowance from *Ibid*, this Omission? Because the Apostle does not go the whole Length in his Repetition, therefore he has given a Toleration for Smut and Indecency! Is not one plain Prohibition strong enough to bind the Conscience? Are we not to take Notice of the Divine Laws, unless they are repeated upon us? However, if this Ungodly Liberty would pass, the Doctor is in no Condition to claim the Benefit. For the Precept in question is frequently inculcated by the same Apostle. The Places are these. *Evil Communication corrupts good Manners. Let no corrupt Communication proceed out of your Mouth. But now you put off all filthy Communication.* I am sorry I have an Adversary that makes this Quotation necessary. *The Confidence of some Men!* For here I can't forbear using the Doctor's Civil Exclamation. But I must take Notice of his other Evasion. He gives me to understand, that unless I can make out the Apostle forbids all obscene filthy Talking and Festing under the same Penalty that he does Fornication and actual Uncleaness, he can't see the Text above cited can do half the intended Execution. Not forbidden under the same Penalties! They are plainly condemned as unlawful Liberties. They are forbidden as Heathen Impurities, and a Breach of the Engagements of Baptism; as inconsistent with the Sobriety of Christians, and the Dignity of Saints. The venturing therefore upon this Practice, must of Necessity incur the Divine Displeasure, forfeit our future Happiness; and then the Doctor knows what must follow. What though foul talking is not so bad as Fornication? A Man may be lost without going to the highest Degrees of

of Guilt. Stealing is not so bad as Murther; and yet *Thieves*, without Repentance, *shall not inherit*

1 Cor. vi. *the Kingdom of God.*

10.

The Doctor, rather than part with the *Stage Entertainment*, is so hardy as to affirm, that *Filthiness and foolish Talking*, are censur'd no farther in the *Text*, than as *inconvenient*: And then only *Criminal*, when either us'd in *Excess by Way of Encouragement to*

Defence of others, &c. He founds this softning Sense, this extraordinary Comment, upon these Words of the

Ephes. v. 4. *Text τὰ ἐκ ἀνήκοντα, which are not convenient.* Does

St. Paul then censure those things only as *inconvenient*, which just before he declar'd against as not so much as to be nam'd amongst Christians?

Which he had so earnestly forbidden in the other Places already cited? To go to the Propriety and common Acceptation of the Phrase: τὰ ἐκ ἀνήκοντα, means those Actions which are foreign and out of Character, Contradictions to Decency and Duty.

And besides, where the Case is so very plain, and the Blemish so easily discover'd, the *Scripture* does not always use the strongest Expressions in the Prohibition. If Dr. *Filmer* questions this Remark, he may find it made good by the

Annot. on
Matth. xii.
C.

learned *Hammond* in several Instances. To these I shall add one which comes up fully to the present Case.

St. Paul, having given a short Recital of the hideous Immorality of the *Heathens*, subjoins, that

Rom. i.
from v.

24, to 29.

God gave them over to a reprobate Mind, to do those things which are not convenient, τὰ μὴ καθήκοντα;

which is a perfect equivalent to ἀνήκοντα. Immediately after these Words, the Apostle proceeds in the List of the Crimes, and tells us, They were fill'd with all Unrighteousness, Fornication, Wickedness,

v. 29, to
32.

Maliciousness, &c. Thus, in St. Paul's Language, the most flaming Instances of Vice, the last Excesses of Villany, are call'd things which are not convenient.

But

But notwithstanding the Complexion of the Practice is so black, the Doctor goes boldly on in the Cause, and affirms, *Obscenity is then only declar'd sinful by the Apostle, when either us'd in Excess by Way of Encouragement to others, or by our selves set up in Competition with our Duty to God.* Defence of *When us'd in Excess!* As if it was allow'd under several Degrees and Limitations! But it may be he means 'tis then only excessive, when us'd by way of Encouragement to others. For the Purpose: If a Man picks a Pocket, provided 'tis done only for his own Advantage, without any Design to propagate the Mystery, and make the Trade common: Provided the Point is thus guarded, though it may be inconvenient for the Person that loses his Money, yet there's no Manner of Crime in the Dexterity! Farther, either Smut and rank Language is an innocent defensible Practice or not: If 'tis innocent, where's the Crime of encouraging others? What Sin can it be to recommend a safe inoffensive Liberty? But if 'tis an ill Thing, if 'tis *malum in se*, how dares any one venture upon it? And what Authority has the Doctor to give a Dispensation? And if lascivious and lewd Discourse is highly scandalous and unchristian, then certainly we are bound to decline it. From whence it follows, that those who indulge the Practice, set up this Liberty in Competition with their Duty to God, which is a Sin even by the Doctor's Confession.

I have been the longer upon this Matter, to rescue the Text from the Doctor's licentious Comment. The Wretchedness of the Argument put him upon this desperate Push. He foresaw the Stage could be no otherwise defended: He frankly confesses, that unless *Filthiness, Obscenity of Speech, and idle Jestings, are admitted, all our Comedies will be swept off.* And thus he seems to boggle at no Expedient, and is resolv'd to maintain his Post at the utmost

Id. p. 23.

p. 20.

utmost Hazard. Thus some Men, rather than give up an unwarrantable Diversion, venture to tamper with the holy *Text*, and wrest it to Looseness and Scandal. Thus the inspir'd Writings are made Ministerial to Vice; and brought to countenance those Liberties which are the Aversions of Natural Conscience, and stand condemn'd by Heathen Sobriety. Can the Doctor expect *Consolation*, as he calls it, from such Management as this? And that *the Justice of the Cause* will relieve his Spirits, though *Success* should not answer.

ibid.

To shew the Profaneness of the *Stage*, with *Matth. v.* Respect to Swearing, I quoted St. *Matthew* and *James v.* St. *James* against this Liberty. *What*, says the Doctor †, *is all Swearing unlawful? I hope our Author is not turn'd Quaker.* Not at all. ‡ I grant an Assurance of fair Dealing, and putting *an End to Strife*, is a very defensible Motive for such an Expedient. But are there any Affidavits to be made upon the *Stage*, any Titles to be try'd, any Treaties to be sign'd and ratify'd? Is there any Occasion for the Discovery of Truth, the Trial of Malefactors, or doing Right to the publick Interest? Now these, and such like, are the only justifiable Grounds for Swearing. But when an Oath is unnecessary, it comes under the *Gospel* Prohibition, and is certainly a Crime. But the Doctor is of another Mind; he makes no Scruple to affirm, *That when a wicked Wretch swears upon the Stage, 'tis not taking God's Name in vain; nor implies any Contempt of his Majesty.* His Reason is, because the *Man is punish'd for his Misbehaviour, and made guilty for a Warning to others.* At this Rate a Man may have a *Patent* for the *Highway*, provided he is but secur'd to *Justice*, and forth coming for the Gallows. 'Tis no Matter for his taking a Purse, and making bold with the *Constitution*, and committing Murther upon the Road: Let him but be hang'd in *terrorem*,

Defence of Plays,
p. 28, 31.
ibid.

and People have the Benefit of seeing him suffer, and all's well enough. But I have reply'd to this Objection already, and shall consider it no farther.*

However, the Doctor † supposes *an Oath or two, or it may be more*, may be put in the Mouth of an Atheist, without any Manner of Profaneness. This is a most admirable Provision to secure the *Franchises* of the Stage! But then the Doctor is so scrupulous, as not to allow a *Stage Bully* to lard every Sentence, and swear upon the Stretch. ‡

* Reply to the Amendments, p. 204. See *franchise of the View*, &c. p 343, 344.
† Dr. Filmer, p. 28,

By the Doctor's Divinity, one would think there was a certain Number of Oaths requir'd, to the making a Man criminal. But I believe every Body will find the Essence of Sin consists in the Obliquity of the Act, in the Transgression of the Law, and in going off from the Rule of Duty. 'Tis true, the Repetition of an ill Thing heightens the Degree, and inflames the Guilt, but does not affect the Quality of the Practice.

But *Stage Swearing* is only to make a profane Character more *lively* and *natural*, and therefore mayn't *an Oath or two pass*? By this Argument, when a Man is to die in *Tragedy*, he should be kill'd in Earnest. For to see him agonizing, and weltring in his Blood, would heighten the Action extremely, and affect the Company to an unusual Degree. This fighting in Earnest made the *Gladiators* more agreeable to the *Romans*: Thus, unless there's Mischief done at a *Prize*, the Fencers are rail'd on, and the Company think themselves cheated. And therefore to illustrate the Matter farther: If the Destruction of *Troy* was to be represented, though we must not go the Length of *Nero's* Fancy, and set the *Town* in a Blaze; nay, probably the Doctor is so scrupulous as not to admit the laying all *Drury-lane*, and the *Hay-market* in Ashes: But then setting Fire to the *Stage*, and burning a *House or two, or it may be more*, as he has it, would be

utmost Hazard. Thus some Men, rather than give up an unwarrantable Diversion, venture to tamper with the holy *Text*, and wrest it to Looseness and Scandal. Thus the inspir'd Writings are made Ministerial to Vice; and brought to countenance those Liberties which are the Aversions of Natural Conscience, and stand condemn'd by Heathen Sobriety. Can the Doctor expect *Consolation*, as he calls it, from such Management as this? And that *the Justice of the Cause* will relieve his Spirits, though *Success* should not answer.

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Ibid.

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be very necessary to give Truth and Spirit to the Performance.

These Instances, I hope, may serve to disentangle the Doctor's Understanding. For if the Plea of Imitation and Dramatick Interest won't excuse Murther and Burning of Houses, why should Profaneness pretend to this *Liberty*? I don't say swearing an Oath is as bad as committing Murther: But this I affirm, that swearing is a profane Liberty, 'tis an Insolence upon God Almighty; 'tis a Breach of Law Divine and Humane. And this is sufficient to make the Instance parallel, and give force to the Comparifon. Now if common Swearing is wicked and irreligious in other Places, how comes it to be inoffensive in the *Play-house*? Have the *Poets* a Discharge from the Duties of Religion, and a Privilege to insult their *Maker*?

Well! Though the Doctor can't produce their *Exemption*, he'll endeavour to serve them another way. If the Penalties of Religion can't be taken off, he'll try to cover them from the *Law*. For if he can but secure them from *Indictments*, he concludes their Consciences will shift well enough.

For this Purpose, he puts them in a Way to carry on their Profaneness in Defiance of the *Statute*.

3 *Jac.* 1. Let them but forbear the mention of the Name
cap. 21. of God, and some other few Instances, and the
Defence of Act can't touch them. As much as to say, the
Plays, Diversion of Oaths and Cursing, is not so mighti-
p. 33. ly cramp'd as some People fancy. Let them but
swear with Discretion, and they are safe enough!
For, as he observes, some of our *Poets* swear fre-
quently by *Heaven*, and sometimes too by *Hell*; and
yet he can't see how either of those Oaths, or any o-
ther of the like Nature, are forbidden by this *Act*. I
believe he may see it if he pleases: For has not
St. Matth. our Saviour told us, that he that swears by *Heaven*,
xxiii. 22. swears by the *Throne of God*, and by him that sits
thereon.

thereon. I hope the Doctor does not think our *Legislators* question'd the Authority of this Resolution: And if not, the swearing by *Heaven* must fall under the Discountenance of the *Act*, and come within the Compass of the Prohibition.

The Doctor's next Attempt is, to gloss away the Meaning of the *Statute*, and make it signify nothing. *There is not the least mention*, says he, *made in this Act, either of direct or indirect swearing?* Not forbidden! Does not the *Act* declare a-^{Defence of} gainst the **great Abuse of the Holy Name of** ^{Plays,} **God in Stage-Plays:** And is not the Name of ^{p. 34.} God abus'd in common Swearing? Not abus'd, when the Divine Majesty is made bold with, to shew the Contempt of his Power, to attest Trifles, and grace an intemperate Passion?

He has another Reserve, and argues, That *the Use of the Name of God on the Stage is no otherwise prohibited, than as it may be jestingly, or profanely abus'd there.* By this Gentleman's favour, ^{ibid.} the *Act* supposes the *Play-houses* all Sport and Diversion; and that the Name of God can't be mention'd there without Jest and Prophanation. For what are *Plays* but Buffooning, Fiction, and Farce, design'd for the Entertainment of the *Audience*?

But though the *Stage* is in Jest, the *Law* is in Earnest: And that his *Reading* upon the *Statute* won't pass in *Westminster-hall*, the *Players* can satisfy him from their own Experience. He pretends, *I may as well tax our Poets with the Sin of Lying,* ^{Id. p. 32} *as that of Swearing, because they vent a great many Untruths in their Dramatick Characters.* To this Cavil 'tis sufficient to return, that the Instance is by no means parallel. He may as well say, because falshood and failing in Honour, may pass upon the *Stage* with Discipline at the End on't; therefore the *Players* may stab and pistol one ano-

E e

ther!

ther! For since the *Poet* does not fight in Person, since the Men are destroy'd in Jest, and die only like *Gladiators* to divert the Company, all's well enough.

Secondly, Lying is a Fault, because it makes the Marks of *Speech* insignificant, destroys Trust between Man and Man, and weakens the Interest of *Society*. But when Truth is known to be strain'd only in Jest, and the Liar suffers by the Liberty, here no Body is deceiv'd or encouraged: And thus the Sting is pull'd out, and the Malignity prevented.

But some Practices are intolerable under every Circumstance: Like Murther, no Pretence of inward Dislike, of Proxy or Representation, of Jest or Repetition, will excuse them. And of this Kind *Swearing* is one. 'Tis an Outrage of Religion, and a bold Contempt of the greatest Being. The bare pronouncing makes the Crime; the Guilt sticks upon the Syllables, and 'tis a Sin in the Sound. The Doctor seems somewhat sensible of this Truth: For what Reason else does he confine his *Bullies* and *Atheists* from their full Range in Swearing and Profaneness? What makes him clog their Humour, and tie them up to an Oath or two? He lets his *Lyars* go at large, and neither stints them in Quality or Number. His Restraint therefore upon *Swearing* is a plain Confession of the Disparity of the Case.

Idem. p.
28, 69.

Id. p. 30.

*Reply to
the Re-
lapse,*
p. 268.

*Defence of
his Pen,*
p. 30.

But the Poets don't speak their own Sense. That signifies nothing: I have told him already, that he who makes a Man mad, must answer for his Distraction.

His saying the *Poet's Heart does not go along with his Pen*; if 'tis true, is quite Short of a Defence. Whether the Doctor knows it or not, the *Pen* is a dangerous Weapon, if untowardly manag'd; and has ruin'd many a one, though neither their *Heart*

nor

nor their *Head* has gone along with it. To illustrate the Matter.

What if a Man signs away his *Estate*, or sets his Hand to a *Plot* without thinking? Will the Plea of his Folly indemnify him? If the *Poets* will venture to make sport with Profaneness, resign their Conscience to their Interest, and gratify Libertines at the Expence of Religion, they must account for their Misbehaviour. And though the *Stage Poets* are not always bound to *speake their own Sentiments*, yet to swear or blaspheme in Fiction, *ibid.* is much more than they are allow'd. His Instance therefore in Sir *John Denham*, and my Lord *Orrery*, is quite wide of his Purpose. For if the *Persons* in the *Sophy* or *Mustapha*, had droll'd upon the *Trinity*, or burlesqu'd the four *Gospels*, the Cover of a Turkish Character would have been a lamentable Excuse. And though we could not conclude the *Authors Mahometans* from this Management, yet we might think them *Atheists*, and that's worse. Nay, give the Doctor but leave to write *id. p. 31:* on and forget himself, and we shall find him come out with the same Truth, without much mincing the Matter. Towards the latter End of his *Book*, he *id. p. 152;* lets us know, 'tis probable the *Heathen Stage ex-153* pos'd the *Christian Faith*, and made merry with the most sacred *Mysteries*. For this Reason, says the Doctor, the *Fathers* stood aloof in their Satyr, and only *binted the Profaneness*. To this Reservedness they were oblig'd, in Reverence to Religion: For, as he continues, *they could not enlarge upon such bel-lish Practices without Horror*. And if the *Fathers* declin'd repeating profane Discourse, and ought to do it, as the Doctor argues, I say, if they declin'd the mention of Profaneness, though in order to stigmatize and detest it; can we imagine they would have resign'd it to Pleasure, and allow'd it for Diversion?

Id p. 26. He tells me, I charge only six *Plays* with Swearing: But this is a Mistake, as the Doctor might easily have discover'd.

See Preface to the first Defence of the View, &c. He is not pleas'd with my representing Swearing in the *Play-house* as a Breach of good Breeding to the Women*. But if Swearing before Women

* Defence of Plays, Stage? How come the *Players* to be discharg'd from common Decency? The Doctor pretends,

Id. & p. 36. the *Actors* and the *Ladies* don't make the same Company. By his favour, though they don't address the *Ladies*, excepting in the *Prologue* and *Epilogue*, yet they are within sight and hearing. And thus the *Dialogue* passing all under the *Ladies* Notice, the *Actors* are ty'd to the common Rules of Decorum. 'Tis true, the Doctor is of another Mind; but what if the *Ladies* are so nice as not to be of his Opinion? What if they have so much Conscience as not to think themselves diverted with Cursing, Swearing, and other scandalous Behaviour? Why then he frankly tells them, they must e'en stay at home, and wave the *Diversion* of the Theatre. For unless they can entertain themselves with *Bullies* and *Prostitutes*, acting in the Scandal of their Character, they must be very much disappointed by the *Players*. The arguing against this Liberty he calls *wretched Stuff*, and complains p. 37. the *Stage* will be quite ruin'd by such Restraints p. 38. That is to say, they must either do Mischief or nothing.

But after all, the Doctor is not easy under his Distinctions about Swearing: He doubts he may be blam'd for what he has said upon the Subject, and is presented as a Favourer of this Vice. Truly I think his Apprehensions are very reasonable: But how does he disengage himself? He desires the Reader to take Notice, that he no where recommends the Use of it to our Poets. But since he allows it upon extraordinary

traordinary Occasions, and leaves the Regulation to *Preface*,
the Poet's Conscience; since he takes Pains to *p. 10.*
shew the Convenience, and argues in Defence of
the Practice; since he makes no Scruple of going
these lengths, what signifies his Declaration? All
this Demureness amounts to no more than *protesta-*
tio contra factum; disclaiming his own Act, and
renouncing that in the *Preface*, which he maintains
in the *Book*.

To proceed. The Doctor will have it, the *Ar-*
gument led me to engage the *Libertine*; and that
I should have shewn no Pretence of *Stage* Disci-
pline would have aton'd for the Smut and Pro-
faneness in that *Play*. But, it seems, the *Catastro-*
phe was there too exemplary and terrible for my *Pur-*
pose.

p. 43, 44,
45.

To this I answer:

First, That I have already perform'd what the
Doctor requires. I have shewn in general, that
no Stage Discipline, tho' never so severe, will
justify the Representation of Smut and Profane-
ness.

Short
View, &c.

Secondly, If I had happen'd to have been short *p. 63. First*
in this Matter, the Doctor could have supply'd *Defence of*
that Defect. For he grants, the Comick Poet ought *&c. p. 200,*
not to fly out into the grossest Extravagancies of Smut, *to 206.*
under the Pretence of representing a Whore or a
Pimp: Nor the Tragick Poet fly in the Face of Hea-
ven, and blaspheme at any Rate, under the Protection
of Stage Discipline. By these Rules he has plainly *Defence of*
condemn'd the *Libertine*, notwithstanding the Ju- *Plays,*
stice and Terror of the *Catastrophe*. For this *Play*, *p. 62.*
by his own Confession, has three Times as much
Smut, Profaneness and Blasphemy, as any Stage Per-
formance cited by me. This *Play* then has gone to *Id. p. 43.*
the Extent of an Atheistick Character. The Strokes *Id. p. 69.*
are gross, and dawb'd all over the Piece, and not
sparingly, nicely, and carefully manag'd, as the Do-

¹ *bid.*

Id. p. 45.

ctor prescribes. And yet after all, he is so frank as to declare, that if I had attack'd this *Play* with Success, I *had shaken the very Foundation of the Play-house, and gain'd an absolute Victory*. Now the Doctor has done this Business for me, and made the Attempt unnecessary. No Gun-powder could blow up the *Theatre* more effectually than these Concessions and Maxims laid down by this Gentleman.

Id. p. 46,
to 50.

He urges the Profaneness of *Prometheus*, and *Ajax*, in *Æschylus* and *Sophocles*: He observes the *Short View*, &c. excuses the Representation of these Sallies upon the Score of *Stage Discipline*: From hence he infers, a Christian *Stage Poet* may take the same Liberty.

To this it may be return'd,

First, That the Character of the Heathen Gods was foul and blemish'd: This Circumstance made the Liberty taken with them more excusable.

Short View, &c.
p. 9.
Second Defence of the View,
&c. p. 377.

Secondly, Heathens and Christians are under a different Regulation; for this Reason we can't argue for the same Latitude from one to the other. Different Rules alter the Nature of Duty, and oblige to a different Practice. To which I may add, that the Doctor owns the *Fathers could not enlarge on*

* *Defence of Plays,*
p. 153.

*the Blasphemies of the Heathens without Horror.**

The Doctor goes on, and lets us know how tender he is of the *Play-house* Interest, and what we are to expect from his *Reformation*. He is resolv'd to deal gently with them, and leave them a Stock of their old *Commodities* to trade with. He lays it down for a Maxim, that if *Smut* and *Profaneness* can't be allow'd, the *Poets must have few or no Characters to practise on*. These things, it seems, are necessary Ingredients of *Diversions*, and fundamental to the Satisfaction of Mankind. But then to varnish over the Matter, he tells us, *Smut must not be out of Character, or too gross in Terms or Sense*. But when 'tis wrap'd up in clean Linen, and lies in

Id. p. 61.

double

double Entendres, 'tis easy and natural, and he sees no great Danger in it. It may be so! However, Livy *Id. p. 65.* *was not at all of the Doctor's Mind. I'm sorry to* *Institut.* *find this Christian Reformer fall short of Pagan* *l. 6. c. 3.* *Virtue.*

But to make the Indulgence more significant, the Doctor out of his great Courtesie, has left the Regulation of this Matter with the *Poets*: They are to state the Proportion, to settle the Dose, and weigh out the Scruples. But why must the *Audience* be entertain'd with *Smut*, convey'd with Advantage? Is it to make the Poison more palatable; to make the Attack more under Cover, and convey the Infection with less Infamy? These are bad Designs. *Smut* under any Disguise, is inconsistent with the Sobriety of Religion: *Evil Communication* *1 Cor. xv.* *corrupts good Manners.* These are some of the *un-* *23.* *fruitful Works of Darknes*, with which we are for- *Ephes. v.* *bidden to have any Fellowship.* I can't help putting the Question again: This *Smut* thus dress'd and varnish'd, to what Purpose is it used? For the Benefit of Instruction? That won't do. His Answer must be, 'tis to please the *Audience*, and give Spirit to the Entertainment. That is, in other Words, 'tis to solícite the Fancy, and awaken the Folly of the Passions. Now there's no need of Suggestion and Incitement: People are apt to run too fast of themselves, and like *Phaeton's* Horses,

— *Labor est inbibere volantes.*

Abstinence and Mortification has formely been thought necessary for the Security of Virtue: What else is the Meaning of the Discipline and Fasting prescrib'd by the Church? What made so many holy Men retreat to Solitude, but only to get out of the Way of Temptation? But by the Doctor's Indulgence, one would think humane Nature was

strangely mended; that our Reason was grown more absolute, and we had nothing of the Weakness of former Ages about us.

He allows the *Comick Poets disguised Oaths*, because they are in reality nothing but insignificant By-words, taken up for the most part by good People, to avoid Swearing. Can't good People then avoid Swearing, without talking Nonsense? If there's no Signification within these Forms of Speech, to what purpose should the *Poet* lard his Discourse with them? Do Words without Meaning recommend Conversation? 'Tis plain therefore, they are taken for Oaths, and that the Relish proceeds from the Profaneness. And if the Doctor did not think so, I can't see why he should insist so much upon the Liberty.

Defence of Plays, p. 65.

As for his alledging the Practice of good Men, and concluding their Judgment from thence; 'tis sufficient to reply, That the most unexceptionable People never use these *disguised Oaths*: And as for the *good Men*, if there are any such, who venture thus far, 'tis certainly no part of their Goodness.

He thinks it hard Measure not to allow Profaneness on the Stage, under any Pretence of Character or Discipline. I would desire him to answer my Reasons before he makes this Complaint. But he excepts against an Expedient of mine, with reference to this Matter. The Passage stands thus. To say a Man has been profane in general, and then to punish him, is somewhat intelligible. What can be more ridiculous, says the Doctor, than this piece of dramatic Justice? How is it possible to distinguish the Character of an Atheist, from a Man of Religion, but by something in his Discourse?

First Defence of the View, &c. p. 204, 205.

Defence of Plays, p. 70, 71.

Does the Doctor then believe, that unless a Malefactor repeats his Crimes at his Tryal, or at least the History of them, the Court has no Power to punish?

punish? But making a Man an Example without Instance, or Particularity, is judging without Process, condemning without Proof, and the greatest Injustice imaginable. It seems good Witness stands for nothing with the Doctor. By this arguing, unless a Justice sees a Pick-pocket practise before him, he has no Authority to make his *Mittimus*. And thus, if a Malefactor is indicted for Murder, unless the Jurors are Eye-witnesses of the Fact, they are upon no account to bring him in Guilty. But the Doctor is in a great Fright, for fear my *Theatrical Piece of Justice* should become *National*, and then the Case would be sad. For if Sallies of Profaneness, if atheistical and blasphemous Rants are not allow'd to prove the Crime, and make a dramatick Malefactor, the Consequence may prove mortal to the Nation. How so? Why, unless this Liberty is taken, who can secure us, but that it may be many an honest Man's Fate to be condemn'd by Report, and hang'd by Hearsay? ibid. p. 72.

By this shrewd Objection one would imagine the Theatre was the Standard of Law, and that the ruled Cases in Tragedy were more to be regarded than St. Germain's *Maxims*, or the *Precedents* in Coke. 'Tis true, the Infection of the Play-house reaches a great way, and poisons abundance of People; but for all that I can't believe it has seiz'd the Courts of Justice, and left the Tokens upon Westminster-Hall. However, if Plays have such a dangerous Ascendant, and carry such a Force of Maliginity, I should think the best Security would be to keep out of Harm's Way, and stand clear of that Diversion.

The Doctor argues, That if the bare repeating any thing profane, &c. is a Sin, then my Collection of Smut, of blasphemous and atheistical Stuff, is not to be excus'd. But if the citing all these Instances of Scandal and Profaneness is justifiable in the Short View, Id p. 73, 74.

View, &c. If the Censure and Correction is a Warrant for producing the ill Sight, why may not the *Stage Poets* take the same Liberty? To this I answer.

First, That the Doctor misreports Matter of Fact: For as to Smut and Oaths, these scandalous Passages are purposely declin'd; there's only a Reference to the *Play*, and Page, to justify the Charge.

Secondly, As to *Profaneness*, the Case is not parallel. Had I made the profane Passages, it had been to the Doctor's Purpose; but I produce nothing but what has been written by the *Poets*, acted on the *Stage*, and stands publickly in Print. Now there's great Difference between finding a Malefactor, and making one. When a Wretch once appears, and grows infectious, 'tis necessary to mark him for Terror, that the Punishment may be as publick as the Crime: But then 'tis only the Necessity which can justify the Tryal of such Offenders: Now the *Poets* are under no such Necessity; for what Necessity can they have, unless that of Interest, to represent a Villain?

On the other hand; to let Libertines and Atheists droll upon Religion, and bluster out Blasphemy and Defiance: To do this under Pretence to make them smart for't, is a dangerous Experiment; such a Contrivance is like bringing a Disease into a Town, for the Sake of trying ones Skill in curing it. But 'tis plain, he that uses this Method makes a Property of his *Patient*, and prescribes to nothing but his own Pocket. To give Poison, to shew the Strength of an Antidote, is the Trick of a Mountebank; the Body suffers in the Contest, and something of the Mischief often remains.

The Doctor's next Attempt is to prove an Inconsistency between my *Short View, &c.* and my *First Defence*. In the latter, I had observ'd, *That the Play-house often spreads those Vices it represents, and that the Humour of the Town is learn'd by shewing it.*

it. How, says the Doctor, are those Vices represented on the Stage, the Humour of the Town! This plainly contradicts what Mr. Collier has very confidently asserted in his View, that it was the Stage which poison'd the Town; whereas, by what he here says, we must conclude, that it was the Town rather that debauch'd the Stage. Whether the Confidence lies in the View, or in the Doctor, the Reader must judge. But then as to the Argument, I say still, that the Stage has poison'd the Town and Country too: That their stirring offensive Humours, reading upon an infectious Body, and dissecting the Plague, helps to spread the Contagion, and make the Disease more epidemical. Thus the Play-house propagates its first Mischiefe, reaches farther into the Nation, and improves the Vices of the Age: And where's the Contradiction in all this?

The Doctor agrees in the main with the fourth Chapter in the *View*, &c. and very honestly grants, the Clergy ought by no means to be maltraiated and ridicul'd on the Stage.

Id. p. 82.

But after all this Civility, the Doctor can't help discovering his Partiality to the Stage: For what Reason else does he bestow three or four Pages to justify the Poet's Conduct in *Ædipus*? When he does as good as own the Dispute is nothing to his Purpose. His Objections against my Remarks on this Passage, he might have found answer'd in my second *Defence* of the *View*, &c. and thither I refer him.

Id. p. 83.

I still affirm, notwithstanding the Doctor's Cavil, that Plays, where the Argument and Manner are religious and solemn, are acted in Monasteries in France, and in other Countries too: And that the Fact stands thus, the Doctor upon Enquiry may satisfy himself.

Reply to the Ancient and Modern Stages survey'd. p. 63, 64.

But the Doctor is displeas'd with my not allowing the Stage the Liberty of acting a religious Play.

Defence of Plays, In p. 90.

Short

View, &c.

p. 161,

In Defence of this Practice, he alledges *Corneille's Polyeucte* on the *Theatre* at *Paris*. He may remember, that the *French Stage*, though far short of the Scandal of the *English*, lay under the Censure of the Church, and the *Players* were refus'd the *Sacrament*.

Defence

of Plays,

p. 90.

Ibid.

Indeed, the acting a religious *Play* upon the modern *Theatre*, would be next to a *Libertine's* preaching in a *House of Prostitution*; where the Place and the Person is enough to burlesque the Discourse, and almost make the *Text* Apocryphal. For this Reason, as the Doctor confesses, there was a mighty Noise made against *Moliere's Faux Devot*. The Ground of the Censure lay upon the *Stage's* Presumption, in meddling with *Sacred* and *Religious Matters*. 'Tis true, the Doctor tells us this Noise was made by *some certain Biggots*. But to give Men of Conscience and Piety an ill Name, is an easy Way of answering. But *Moliere* vindicates his *Play*. *Moliere's* Manner was licentious, and his Authority signifies nothing. As for his Arguments, they are either drawn from *Pagan Customs*, from un-resembling Cases, or Precedents liable to Exception.

Id. p. 95.

The Doctor would gladly disprove my Exceptions against the *Stage*, for making too bold with *Quality*. But here, after a little fluttering and fencing with a *Marquis*, and bringing some disabled objections on the Board; after a little Flourish to discover his good Will, he retires within the *Lines*, gives up the Point, owns the *Poets* oblig'd to treat the *Coronets* with more Regard, and not to expose the Nobility in ridiculous Characters.

Id. p. 100,

101.

His last Attack is upon the Authorities cited in the Sixth Chapter of the *Short View*, &c. And here he seems to have transcrib'd the Objections made by Mr. *Dennis*, and the Author of the *Ancient and Modern Stages Survey'd*. What has been offer'd by both these Adversaries, I have answer'd long since, and

Id. p. 102.

or dein.

and maintain'd the Testimonies both as to Pertinency, and Fairness of Citation. And that nothing material might be omitted, my *Second Defence* has near forty Pages upon this Argument. Now though this last *Book* has undertaken almost all Dr. *Filmer's* Exceptions, and was publish'd in 1699, yet he takes no manner of Notice of it. This Conduct is very surprizing; the best thing I can say for him is, that he never saw my Reply to Dr. *Drake*. This I confess is but a poor Excuse: Had the Doctor's Enquiry been moderately careful, I fancy he might have spar'd the Pains of his *Book*. However, since he hath given me so little Trouble, this gross Oversight of his may be the better pass'd over. I must now consider those few supplemental Remarks advanc'd in defence of the *Stage*.

In the first place, he endeavours to weaken the Authority of the Philosophers, Historians, and other *Pagan* Writers of Figure, who have censur'd the *Stage*.

To do Execution upon this Quarter, he supposes *Plays* were acted in the Countries where this Complaint was preferr'd against them. This Liberty of acting he infers, amounts to an Allowance and Approbation of the *higher Powers*; and that the publick Allowance is an Overbalance to the Dislike of a few private Men, though never so considerable: And thus, by putting the *Stage* under the Protection of the Magistracy of *Italy* and *Greece*, he thinks there is no coming at them. But all this Pretence of publick Countenance; this Shew of the *Roman Legions* is nothing but false Muster. For,

First, I have already prov'd the *Stage* has been discountenanc'd and suppress'd in some of the most famous Governments, and never admitted in others.

Secondly, I desire him to consider, whether Con-
nivance can be reasonably construed to Approba-
tion.

See Reply
to the Vin-
dicator of
the Re-
lapse, p.
288, to
p. 293.
*Second De-
fence of
the View,*
p. 301, to
p. 338.

*Defence of
Plays,*
p. 103.
Ibid. &
p. 104.

*Second De-
fence of
the View,*

p. 311, to
p. 338.

tion. The *State*, sometimes indulges those Liberties which we can't suppose the *Legislature* would ever recommend, or justify. The Doctor knows the *Stews* have been publicly suffer'd in *England*, and are now allow'd, as he calls it, in some Countries of *Europe*. But to conclude from hence, that those Governments declare Whoredom no Sin, and make Lewdness part of the *Constitution*, would be a most unjust Censure.

Eliz. 39.

cap. 4.

1 Jac. 1.

cap. 7.

View, p.

157.

Defence of

Plays,

p. 124.

To proceed. I cited two *Acts* of *Parliament* to shew how much the *Stage* stands discountenanc'd by our own *Constitution*. The *Statutes* the Doctor confesses would have been *very pat to my Purpose*, *had I not left out two very material Words*, *absolutely necessary to the right understanding of the Law*. And now where lies the Crime of misreporting? 'Tis only in not reciting the Words **wandering Abroad**. And is this such a hideous Omission? The Doctor says yes. For from hence it appears, 'tis not *the Player*, but *the Stroller*, and *the Vagabond*, that is *cenfur'd by this Law*, (meaning the first *Statute*.) Does the Doctor then think the *Players* are barr'd the Convenience of taking a Journey? Must they not visit their Friends, and solícite their Affairs in the Country? To throw them thus out of common Liberty, is more than the Law will allow him. Let but the *Stage* be left behind, and they may make the Tour of the Island, and take their Range with Safety enough. But if they travell'd in the Distinctions of their Character, set up their Trade, and carry'd their Diversion along with them; in this Case they were look'd on as a *Nusance*, and lay terribly expos'd. From whence nothing can be plainer, than that the Penalty of the *Act* is pointed against the *Mystery*, strikes full upon the *Business*, and reaches the *Players* under that precise Denomination.

The Doctor, to make all sure says, the *Statute*

is

is expir'd, and has been out of Doors above threescore Years. But then his Courage does not hold; he is *ibid.* at a Loss about the Point, and somewhat afraid the two Statutes are still in Force. However, he hopes the Privilege of licensing *Players*, which is taken from the *Peers* by the latter *Act*, does not affect the *Crown*: And thus he casts about for a *ibid.* farther Protection, retreats to the *Prerogative*, and leaves the *Stage* under the Canon of *White-hall*. Well! To give him a Lift for once, I grant these *Acts* are out of Doors; but what's all this to the Doctor's Advantage? Were they not once part of the *Constitution*, and the Sense of the Wisdom of the Nation? And if so, is not this sufficient for my Purpose in citing them?

I observ'd in the *View*, &c. that the Magistracy of *London* address'd *Queen Elizabeth* in Council, for *Short View, &c. p. 158.* Leave to pull down the *Play-houses* within the *City*; that their Petition was granted, and the *Play-houses* pull'd down. It seems these Gentlemen were strongly apprehensive, that the Interest of the *City* and *Theatre* were inconsistent with each other: That these Diversions would lay Industry asleep, and disable the Pursuits of Wealth and Honour: That this was the Way to throw Business and Sobriety out of young Peoples Heads, and leave them neither Money nor Morals: That when the Lusciousness of the Dialogue, the Musick, and Gayety of the Place has once seiz'd and subdu'd their Fancy, they are seldom good for any thing but to repeat their Satisfaction at a Tavern; to start an Intrigue, or rob their Master's Cash. This is the Sense of the *Cities* Petition; and by the Issue of the Matter, it seems the *Queen* and *Council* were much of the same Opinion. And now which way does the Doctor make this Instance unserviceable? He does not deny, but that the *Play-houses* were pull'd down: But then, says he, what of all that? Is it such a Wonder

Defence of
Plays, p.
129.

One of
those other
Conde-
scensions,
was put-
ting down
the Gam-
ing Houses.
* *Idem.*
p. 130.

Idem, p.
136.

† Viz.
Third
Council of
Carthage,
and second
Council of
Chaalons.
See View,
c.c.p. 163,
164.

‡ Defence
of Plays,
p. 136.

der that a wise and gracious Queen should leave the Government of the City to the pious Lord Mayor, and his sanctified Brethren? For all this odd Jest upon Guild hall, it seems this Permission was an Instance of her Majesty's Wisdom. Upon second Thoughts, he won't allow this neither. For the Queen, wise as she was, could not foresee the dangerous Consequence of such an Indulgence. Very likely! For a Prince must be unusually sharp sighted, to foresee the Danger of discouraging Idleness, and putting a Stop to Immorality! But the Doctor won't be taken in this Sense. He is thoroughly convinc'd, this discouraging the Stage, and some other Royal Condescensions of the like Nature, gave a mortal Blow to the Nation. This Countenance from Court rais'd the Reputation of the Puritanical Faction, and put them in a Condition to dispute with King James, and fight King Charles *. It seems 'tis dangerous Business to check the Sallies of Licence and Folly; 'tis enough to pull a Government in Pieces: For if People must not be Rakes, they will certainly be Rebels!

In answer to my Authorities from the Primitive Church, the Doctor replies, that six of my seven Councils are nothing to the purpose. Under favour, two of them by his own Supposition, are full to the purpose †. But why are Councils foreign to the Point? Because, says the ‡ Doctor, they are levell'd against the Players, not Plays; against the Calling, not the thing it self. Granting his Supposition, how does this disable the Exception, and make the Testimony foreign? For are not our Play-houses as much within a Calling as any other Employment? Don't the Actors profess the Business of the Stage, and live and die in that Mystery? If therefore, as the Doctor confesses, the Councils condemn the Calling of Players: If this be so, the Discipline of the Church bears down upon our Age and Country, and strikes the English, no less than the Roman Theatre.

However

However, if there's no Relief to be expected from this Quarter, the Doctor can apply to modern Protection: And here Bishop Sanderſon is brought to vouch the Lawfulneſs of the *Stage Calling*. Let us ſee then how far this learned Caſuiſt ſerves the Purpoſe: He affirms, That *he will not ſay the Calling is unlawful*. And then having adviſed the *Players* to examine, *whether they might not have been better employ'd in another way; and what Weight there is in the Motives which determin'd them to this Employment*: After this Advice, I ſay, he leaves the Deciſion to their Conſciences, and concludes, *If their own Hearts condemn them not, neither do I*. To this I answer,

First, That the Biſhop, as Dr. Filmer cites him, declares poſitively, *That if the Players ſhould have been try'd by the Bench of Fathers and Councils of Old, or would have put it to the moſt Voices among later Divines, both Popiſh and Reform'd, they had been all utterly caſt, and condemn'd — moſt holding not the Calling only, but the Practice and Thing it ſelf, unlawful, and damnable*. Serm. ad Prop. 4. p. 252. Defence of Plays, p. 137. Ibid.

Now what will the Doctor gain by this Teſtimony? He has only brought the Biſhop into *View*, to make a ſingular Figure, and be overlay'd with Numbers: For notwithstanding the Advantage of this Prelate's Memory I conceive impartial Judges will not believe him a Counter-poize to the *Fathers and Councils*: That his private Authority is preferable to the general Senſe of all Ages and Countries, and ſufficient to ſet aſide the *Verdict* of the Ancient and Modern Church.

Secondly, The *Stage* in the Biſhop's Time, was much more inoffenſive than it has been ſince; the *Indecencies* were not ſo rank, nor the Sallies of Prophaneneſs ſo frequent and hideous. That Matter of Fact ſtands thus, is evident from the printed *Plays* of *Shakeſpear* and *Ben. Johnſon*, of *Beaumont* and

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Fletcher.

Fletcher. 'Tis true, even this Entertainment, tho' comparatively clean, is often times too luscious and exceptionable. Farther, the Bishop in all likelihood, never troubled himself to study the *Stage*, and examine their Performances: He only thought it possible to stand clear of Mischief, and make an inoffensive *Play*. Upon this general Idea, he gives somewhat of his Opinion, and draws towards a Resolution: But even here he appears cold and disencin'd, and comes short of a State of Neutrality. The Doctor confesses, the Bishop *does not pretend to recommend the Calling of a Player as eligible.* Right: *ib. p. 136.* All the Favour he allows, is only *not absolutely to condemn it.* But does it follow from hence, that the Bishop would have lent his Countenance to the Licence and Immorality of the Modern *Stage*? Would he have settled their Consciences in Smut and Profaneness, and given them his Blessing to debauch the Nation? Can we imagine the Judgment and Piety of this Prelate, could be so far surpriz'd, as to furnish them with his Authority for such wretched Purposes? Arm them with the Strength of his Character, to drive over Decency and Shame? To *read* upon a putrified Carcass, and shew Nature, to the Affront of Religion. That this is the Practice of the *Stage*, I have prov'd to a Demonstration. Now if Bishop *Sanderfon* does not allow this Liberty, to what Purpose is his Testimony brought?

To go somewhat lower: Is it likely the Bishop's Casuistry would indulge even the Doctor's Latitude, and come forward to his Plan of Reformation? That is, permit Prostitutes and Bawds to make their Character in rank Language; Atheists swear and blaspheme, to let the *Audience* know what they are, and encourage the cutting of Throats, upon pretended Points of Honour? All this scandalous Practice the Doctor pleads for, provided there

there is but Discipline at the End on't. But does this Compass of Liberty agree with the Bishop's Character? Or do we find such loose Resolutions in his Cases of Conscience? No: He has given us no Occasion to blast his Reputation in this manner, and draw such a Blemish upon his Memory.

The Doctor therefore will be oblig'd to quit his Hold, and look out farther. I confess, if he could have carry'd off a *Miter*, and made the *Pulpit* desert to the *Stage*, though the Cause could not have been gain'd, there would have been something of Exploit in it.

The Doctor now comes forward to the *Fathers*, endeavours to make their Testimony inoffensive, and turn off the Point of their Satyr from the *English Stage*.

The Force of his Argument lies in three Considerations; the first of which is drawn from the Character of the Persons: And here he very fairly tells us, *They were all Men of great Learning, and extraordinary Sanctity. — On whom God Almighty, in Favour, in Pity and Compassion to his distress'd Church, pour'd down more than ordinary Blessings, and a larger Portion of his Grace: Men, in short, that by a long and assiduous Study, and constant Practice of Piety, deservedly rais'd themselves above the common Level of Mankind, and have ever since been honour'd and distinguish'd by all succeeding Ages, as the Fathers of the Church.*

ib p. 146,

Now by this Commendation, which is no more ^{147.} than their due, one would think the Authority of the *Fathers* should be next to infallible: What may we not expect from the Direction of such Persons? Where Nature is improv'd to the utmost, and unusually enlighten'd from *above*; where there's no Mutiny of Passions, no Secular Interest, no Overbalance of Pleasure to mislead the Judgment; who would imagine such Men as these should be so in-

significant, nay so dangerous in their Advice? Does the Odds of their Understanding, and the Impartiality of their Temper, disable their Character, and make their Word go for nothing? Are they blinded with too much Light, and perfectly overlay'd with Virtue and Sense? 'Tis somewhat difficult to clear the Matter, and account for the Mystery upon these Principles. Yet so it is, if we believe the Doctor, and therefore he must have a Care not to stand to the Umpirage of these antiquated Guides: For to practise up to their Maxims, as this Gentleman continues, *would certainly do more hurt than good, and make perhaps some Atheists, and a great many Hypocrites.* To do the Doctor right, he grants the Doctrine of the *Fathers* was seasonable when they wrote; but now their Prescriptions, like old Drugs, have lost their Force, and signify nothing. I grant the Sun has risen, and the Moon chang'd a great many Times since the *Fathers* were living; but for all that, Christianity and Mankind are just the same still. Neither the Malice of the Devil, the Punishment of Vice, or the Rewards of Virtue, are a jot alter'd: Why then should we press for new Liberty, and grow less in our Circumspection than former Ages? If the Rule must bend to practise, Principles be govern'd by Humour, and the Laws give Way in Proportion to the Degeneracy of the Times: If this is the true Expedient, to what a miserable Declension in Morals must we sink at last? The Consequence of this Casuistry will *dispen*se with the *Bible*, and make the Apostles *Writings* as little significant as those of the *Fathers*.

Farther, That the Destruction of *Heathenism*, and the Respit from Persecution, does not alter the Measure of Duty in this Case, I have prov'd in my second Defence of the *Short View*, &c. and thither I refer the Doctor. In this *Tract*, his *third*

idem, p.
148.

Ibid.

p. 300,

301, 307,

308.

obser-

observable, drawn from the *Nature of those Plays the Fathers wrote against*, is likewise examin'd, and shewn unserviceable to his Purpose. *Defence of Plays,* p. 152.

His next Effort is to encourage the Duels of the *Stage*, and keep Quarrels and Murthering in Countenance. Now in my Opinion, he should have answer'd my Reasons against this Custom, before he had given it a Licence, and brought it within the Privilege of his *Reformation*. *Idem,* p. 156. *View, &c.* p. 186. *Second*

And now having done with the Doctor's *Book*, I would gladly prevail with him to consider, that the Defence of the *Play-house* is an impracticable Undertaking. 'Tis to no Purpose to go about to rub out the Colours of Virtue and Vice; Ribaldry and Profaneness will ne'er pass undiscover'd in a Christian Country. The Subject is much too coarse to be overcast with Sophistry and Distinctions: All Attempts of this Kind lie open to Miscarriage and Disappointment: For by endeavouring to perplex the Cause, and darken the Evidence of Truth, a Man is oftentimes smother'd in his own Smoak, and raises a Mist to lose himself in.

F I N I S.



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